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ANIME UK

MAGAZINE



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RANMA UK!

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ANIME UK MAGAZINE

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VOL 3 • NO 1

JANE MOIR Bimbette

daughter of Lynn, Jane is our Executive Administrator and the only member of staff who actually looks like an anime bimbette



HELEN McCARTHY Editor

used to be a bimbette but grew out of it; now she's just Politically Incorrect



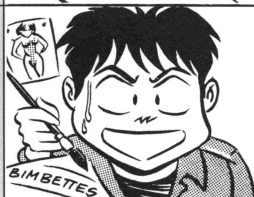
JOHN SPENCER Designer

would love to get his hands on a bimbette but you can't get a version for the AppleMac



STEVE KYTE Staff Artist

spends so much time drawing bimbettes that he never has time to look for the 3-D versions ...



PETER GOLL Publisher

would love to collect bimbettes but doesn't have the storage space



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Hello and welcome to Spongley's column, the only the bit of the magazine they'll let me write in. Now if I can only figure out how to free myself from this interdimensional tint box...

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KONNICHIWA!

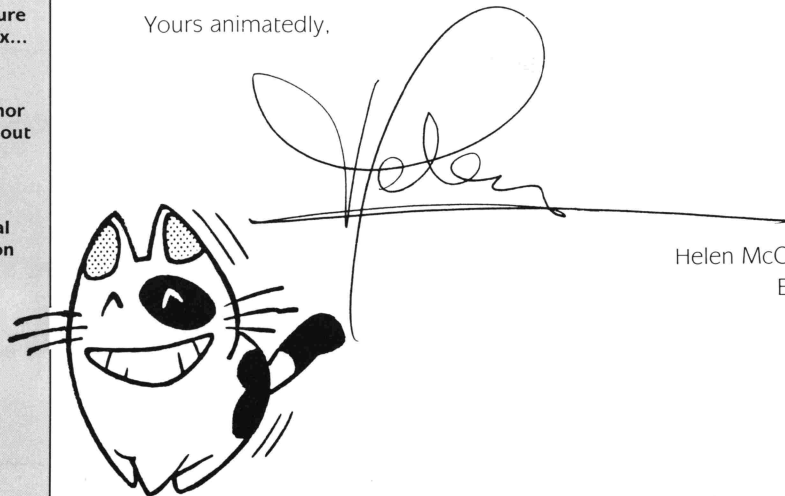
There's an old Chinese curse that goes "May you live in interesting times..." the "interesting" times in history being those of war, pestilence, religious persecution or political upheaval, all seriously detrimental to the well-being of the individual. For anime in Britain, however, it looks as if those "interesting times" are here at last, and they won't do us any harm at all.

Anyone who saw the BBC2 documentary "MANGA" at the beginning of January will have been pleasantly surprised. Free of the inaccurate sensationalism which has coloured most Press approaches to the subject, Jonathan Ross gave an intelligent, balanced presentation to the excellent work of producer Nick Freand Jones and his team, creating not just a valuable general introduction to the AKIRA screening the following night but a wave of wider interest in the public at large. Here at AUK we've had many letters and calls from newcomers to anime since the documentary went out, and we know the same applies to many others in the anime and manga field. A BBC documentary is a mark of the subject's significance; a BBC documentary as good as this one can only increase understanding as well as awareness, and understanding - of its breadth, its scope and its variety - is what many earlier critics have lacked. Ross and Jones have moved the critical standards for "foreign cartoons" up a notch. For gaikokujin, the guys done good!

The British scene is expanding - as is indicated by KISEKI FILMS' recent acquisition of RETURN OF THE OVERFIEND, now slated for release this month. Competition between a growing number of anime video labels, each approaching the market from its unique perspective and serving a wider range of viewers, can only be healthy, for the market as a whole and for the individual consumer. The forthcoming launch of CRUSADER FILMS' first release SUPER CATGIRL NUKUNUKU is a prelude to even more activity, and you can talk to the companies driving the new wave in UK video entertainment, and see NUKUNUKU premiered, at AUKcon later this month.

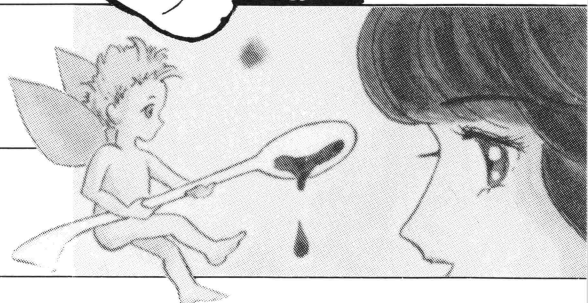
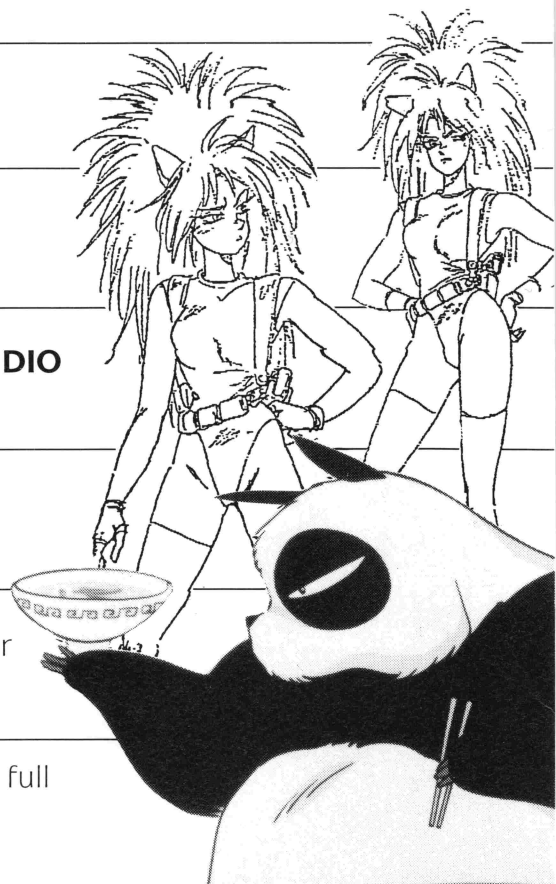
"Interesting times" - and getting more interesting every day! Now all we need is a cinema distributor intelligent enough to pick up PORCO ROSSO or TOTORO...

Yours animatedly,



Helen McCarthy
Editor

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NEWSLINE

ELEVENTH HOUR -

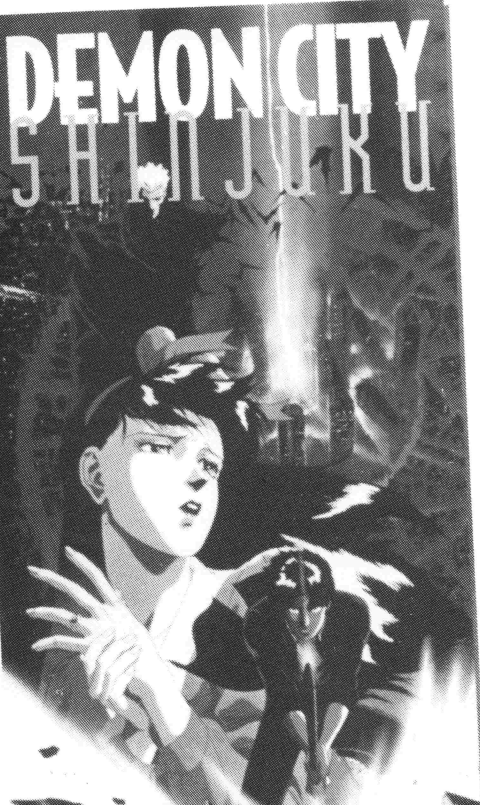
registrations for AUKcon are still coming in as we go to press. We have at least two UK premieres, including CRUSADER FILMS' new dub of SUPER CATGIRL NUKUNUKU. And we're inviting the UK anime companies to put a representative up on the platform to answer your questions and hear your suggestions in what promises to be a very lively panel! The dealers' room, games room and art show are all ready - all we need on February 19th is YOU!

THOSE OBNOXIOUS ALIENS

AnimEigo's mammoth release of the legendary URUSEI YATSURA by Takahashi Rumiko is coming to Britain via ANIME PROJECTS, along with DAGGER OF KAMUI. More news next issue; this issue, look out for DARREN ASHMORE's evaluation of OTAKU NO VIDEO. And on March 30th there's the long-awaited UK release of RIDING BEAN in dubbed version.

HELL CITY REVISITED

USMC are also releasing a subtitled tape of DEMON CITY SHINJUKU. JHV's stylish City Gothic outing in which a typical teen hero and heroine, plus obligatory cute kid, prevent world annihilation by the demons overrunning Tokyo's former style centre. Personally I'm amazed they could afford to even rent there, let alone take over ... but sarcasm aside, this takes a very hackneyed plotline and makes it grip.



GRAVITON CITY REVISITED

CENTRAL PARK MEDIA's US MANGA CORPS label releases the three OAVs - PLOT OF THE DAITOKUI FINANCIAL GROUP, CINDERELLA RHAPSODY and A-KO THE FINAL, and the side story A-KO THE VS BATTLE 1 : Grey Side and BATTLE 2 : Blue Side, on NTSC format in both subtitled and dubbed versions this spring. Supported by the PROJECT A-KO comic launching in March from Malibu, a CD of the PROJECT A-KO soundtrack, and re-release of PROJECT A-KO on laserdisc and dubbed or subtitled tape, this should keep A-KO fans more than happy while waiting for the PROJECT A-KO CD-ROM game due out in the summer from MEDIA VISION. If your local stockist can't order US tapes, write direct to CENTRAL PARK MEDIA at 250 W. 57th St., Suite 317, New York, NY 10107, USA, for details of mail-order stockists in the USA.

PROFESSIONAL ENGAGEMENTS

The end of 1993 saw the first anime cinema tour since AKIRA with Manga Entertainment's late-night showings of THE PROFESSIONAL : GOLGO 13 in selected Odeon cinemas across Britain. As we go to press the success of the experiment is being evaluated, and Manga Entertainment plan to continue cinema screenings of selected anime.

EASTER PARADE

Anime will be shown at SOU'WESTER, the 1994 British Easter SF con, at the Adelphi Hotel, Liverpool, over the Easter weekend (1-4 April). Harry Payne and Dave Row, well-known Otaku, are running the video programme. Postal applications close on 14 March, and admissions on the door will be on a strict security basis (like if you're known to the Committee), so send an SSAE for further details now to SOU'WESTER, 3 West Shrubbery, Redland, Bristol BS6 6SZ.



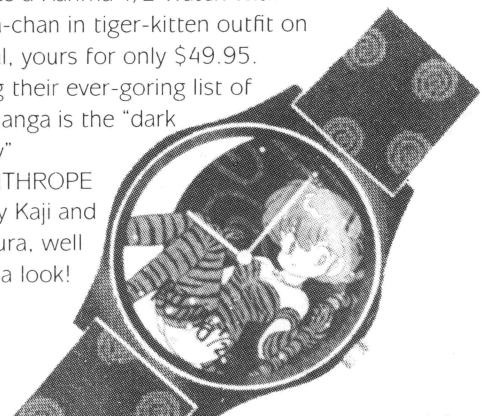
Alternatively, post them a cheque for £27.00 at the same time, but DON'T FORGET TO INCLUDE YOUR ADDRESS!

JAPANESE LABEL HITS UK!

KISEKI FILMS and PARADOX FILMS (LONDON) LTD have finalised an exclusive deal with America's LA HERO to release anime from HERO STUDIOS in Tokyo under their own label in the UK. This will be the first anime studio to release anime directly for the UK market and first releases will be announced shortly. HERO are currently producing MEMORIES, the new film by KATSUHIRO OTOMO, the creator of AKIRA, for those of you with short memories! KISEKI have also announced their forthcoming release of ADVENTURE KID and GIGALO

WATCH THE PANDA

VIZ's cornucopia of Ranma goodies includes a Ranma 1/2 watch with Ranma-chan in tiger-kitten outfit on the dial, yours for only \$49.95. Among their ever-goring list of new manga is the "dark fantasy" LYCANTHROPE LEO by Kaji and Okamura, well worth a look!



CLAMP HYPER NEWS FLASH

RG VEDA (Manga) will run to 10 volumes, finishing next year. SORYUDEN will start next year. MAGIC KNIGHT RAYEARTH can be found in Nakayoshi. It will be turned into a game next year.

"X" fans will have to wait until 1995 to see it make it to the cinema.

You can thank NANASE OHKAWA for those tid-bits



by PETER EVANS and STUDIO HELL CITY

JAFCON 93

It all started when our gallant hero, ever on the lookout for outrageous things to do, purchased the HOBBY JAPAN SUMMER SPECIAL (yes, the one with SAILOR MOON on the front). In it there was a section about a small-ish convention called JAFCON 93, the sequel to 92 and twice as big. This year it was held in one of the exhibition halls at Harumi.¹ The description sounded rather interesting, since they were expecting previews and a live show, so ...

The rainy season helped keep the numbers down; at a guess, there were maybe 3,000 when we arrived. Out of these, there were maybe 10 Gaijin - and that is being optimistic. Apparently they were expecting 7,000 on the second day! On arrival it was a pleasant surprise to get a "press" pass and find that there was an English Information Desk. (Gaijin should read this as 'salvation'.)

By an incredible coincidence, the man on duty came from Sheffield Polytechnic! Thankfully, the Moldiver sing-a-long had finished by then. The rather cute and short singer was busy doing an autograph

session at the Toei Video stand, surrounded by Moldiver and Sailor Moon merchandise.

While wandering around, some most peculiar facts became obvious to the author. That a very large number of the fans were of the 'otaku' generation.² That BISHOJO SENSHI SAILOR MOON^{2a} was far better represented than it should have been, given its intended 'shojo' audience³. The costumes were few and far between, but very good. Exercising remarkable restraint by not buying everything that came within reach or looked cute, I restricted myself to taking lots of pictures, and trying to decide which one was THE OVERCUTE. This all stopped when the live show started and what live show can draw a crowd of over a thousand? What could possibly gain the attention of even the hard-core otaku? (Here comes the horribly predictable ending!) Yes, it's ...

THE SAILOR MOON LIVE SHOW!

Those of you that regard BISHOJO SENSHI SAILOR MOON as dire twaddle are probably right. However, the live show was a parody of the series. In every episode, the same thing happens every time. Along comes some representative of the forces of evil and the Sailor Senshi have to dispose of them, a task at which they fail until rescued by Tuxedo Mask⁴ who throws roses at the enemy then gets Sailor Moon to use her special power. At the end of the episode, the status quo has not changed a bit. Only, in the live show, the forces of evil used 'Karaoke-power' to render the girls useless⁵. Enslaved by evil, Ami-chan⁶ and Rei-chan⁷ are ordered to dispose of Sailor Moon. At this point, as usual, Tuxedo Mask shows up. Limply tossing a red rose in the right general direction, he distracts the enemy long



enough for Usagi-chan to use her power. Unfortunately, Usagi-chan's singing proves too much for the enemy, and pretty much everyone. Fortunately, Tuxedo Mask takes the microphone from her before the entire world is destroyed.

If you are familiar with the show, this is incredibly funny; if not, then you are wasting your time. The people that watched it enjoyed it tremendously, and there were an awful lot of them.

In the aftermath of the very entertaining, and very loud, live show, nothing much compared with it. The NEKOMATA + VILLGUST RPG section was doing a roaring trade in goodies, complete with a young girl with Ryuquir-type makeup getting people to sign a petition to try and get it on TV. They had a lot of cels on show; fortunately for the continued health of my wallet none were for sale. (完)



¹ Harumi has several large exhibition halls, this one was around 6000m square.

² Otaku - grown-ups who like cartoons

^{2a} Trans: Pretty Girl Soldier Sailor Moon

³ Shojo - young girls

⁴ Dashing handsome, absolutely adored by Usagi-chan

⁵ This should say - even more useless than usual.

⁶ Sailor Mercury - water-powered with short blue hair. A kind of intellectual vacuum pump.

⁷ Sailor Mars - fire-proofed and with a temper to match.



AUK READER TRANSFORM! COMPETITION

No, we can't give you your own Mobile Suit - but thanks to KISEKI FILMS we can transform two of our readers into voice artists, because the prize for this great competition is A SPEAKING PART in the Kiseki dub of ADVENTURE KID!!

Any reader over the age of 18 can enter. Two winners will go into the studio to dub their lines sometime in March 1994; they will be listed in the credits at the end of the film, and they'll get a copy of the finished article so they can show all their friends that they're video stars! Ten runners-up will get a copy of the film.

ADVENTURE KID is a horror adventure from the team that brought you RETURN OF THE OVERFIEND. To join hero Norikazu and his girlfriend Midori on their timetrip back to Second World War Japan in search of a dangerous ghost, just write your name, address and daytime telephone number on a postcard with your answer to this question in twenty words or less :

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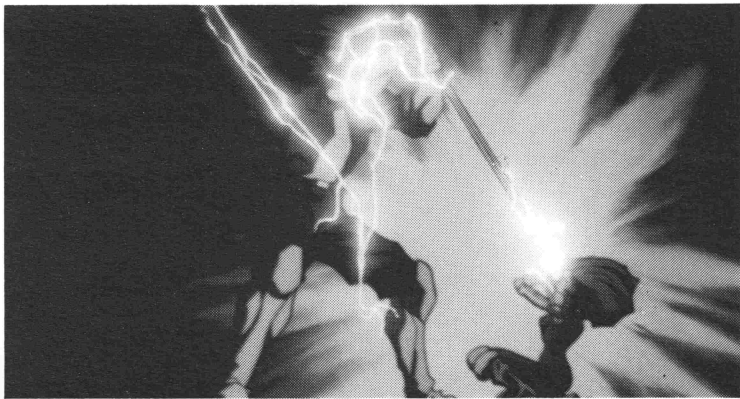
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ANIME UK
MAGAZINE



RICHARD STEELE looks at AD VISION's release of the story of one of anime's most popular contemporary heroines

In 1991 Yukito Kishiro began a new manga series for Shueisha Publishing's BUSINESS JUMP, entitled GUNNM - or, literally, Gun Dream. Set in a fantasy world dominated by dark imagery and technology, GUNNM is the story of a young cyborg girl searching for a sense of identity. Kishiro's unique artistic style and fascinating characters made GUNNM a runaway success for BUSINESS JUMP and today nearly 900,000 readers follow GUNNM on a weekly basis.

In 1992 VIZ Communications began translating GUNNM for distribution in the United States and elsewhere as BATTLE ANGEL ALITA. In the past, Viz has translated such works as AREA 88, MAI THE PSYCHIC GIRL, FIST OF THE NORTH STAR, SILENT MOBIUS and RANMA 1/2. Their staff of translators have made some

changes between the original and the translated version - for instance, the main character's name has been changed from Gally to Alita - but the translation itself is skilfully rendered. To date VIZ has released 14 issues of BATTLE ANGEL ALITA, which comprise most of the story presented in the first two OAVs.

In 1993 a group of highly skilled animators and production staff set out to create a series of OAVs from Yukito Kishiro's GUNNM. The result so far has been two 30 minute tapes entitled GUNNM : RUSTY ANGEL and GUNNM : TEARS SIGN. Almost immediately A.D. Vision, the company which has subtitled DEVIL HUNTER YOHKO and SOL BIANCA, secured the rights to release the first two OAVs on one tape under the title of BATTLE ANGEL.

Released by KSS Inc. and MOVIC, BATTLE ANGEL is directed by Hiroshi Fukutome, whose direction combined with the work of character designer/executive graphic director Nobuteru Yuki, brings the manga

to life in a way that is both faithful to the original themes and expands Kishiro's world with elements of colour and sound that enthrall the viewer, even more so than the manga itself. Credit for the planning of this fascinating OAV belongs to the team of Takao Asagi, Hiroshi Iwakawa, Sawanobi Masaki and Kato Nagateru; their skill is evident as BATTLE ANGEL is one of the best realised pieces of work released in recent memory.

BATTLE ANGEL begins in the Scrap Yard, a dumping ground for the waste of Zalem, the mid-air city, the Scrap Yard is composed of the factories that service Zalem and the people who struggle to survive in a brutal and unforgiving environment. It is in the mountain of junk that forms the heart of the Scrap Yard that we first encounter Ido and Gally. Searching through the debris discarded by the inhabitants of Zalem for useful parts, Ido, a cyber physician, discovers a cyborg head that is almost completely intact and still alive. Delighted by his discovery, Ido brings the head back to his shop where he restores her to consciousness. Finding that the young cyborg girl has lost her memory Ido decides to name her Gally. The story of BATTLE ANGEL continues from there, as Gally struggles to find a sense of self-identity in the world of the Scrap Yard.

Voice actors and actresses bring to life the characters of any OAV. Without them, these characters are not whole, not complete. Their task of providing life to these characters is one of the most important in any anime production and their skill in this respect is exceptional. The Japanese voice cast of BATTLE ANGEL is one of the best casts assembled for an anime OAV. All the voices seem very natural for the characters they portray and the actors and actresses deserve credit for their fine work. These are the characters of BATTLE ANGEL and the voice actors who portray them.

GALLY

Miki Ito provides an incredible performance for the cyborg Gally. Her beautiful young voice brings a range of emotion to Gally that simply has to be heard to be believed. Found in the Scrap Yard as nothing more than a head, Gally is a female cyborg who has lost any memory of her past. Her body has been rebuilt by Ido, the Scrap Yard's most skilful cyber physician. Ido sees Gally as a perfect, uncorrupted soul whom he can protect from the evil influences of the Scrap Yard. So determined is he that Gally remain untainted by

the misery and hopelessness that permeate the Scrap Yard that he hides his other profession from her. In addition to being a cyber physician, Ido is also a Hunter-Warrior, a bounty hunter killing for pay. However, Gally's curiosity gets the best of her and one night she follows Ido as he sets off to practice his grisly profession of killing. When Ido is injured she explodes in a fit of rage, using her immensely powerful body to kill one of his attackers and seriously injure the other. Later that night, Ido explains to her that in the old days there used to be police to protect the citizens from criminals, but now the Hunter-Warriors act as the police, collecting bounties from the factories for the deaths of violent criminals. Gally is not sure why, but she feels she must become a Hunter-Warrior like Ido, and becomes one of the most skilful in the Scrap Yard. Despite her skill in killing Gally is a sensitive and charming young girl, possessed of fierce determination. She is truly a "Rusty Angel", fighting against the forces of decay and indifference in what is often a living hell - the Scrap Yard.

IDO

Shunsuke Kariya lends his voice to the enigmatic character of Ido. Once one of Zalem's best cyber physicians, he has forsaken the decadence and corruption of the floating city and descended into the Scrap Yard. Ido is a kind and charitable person who doesn't care if his patients can pay his fee or not. To supplement his meager income and help the poor citizens of the Scrap Yard, he has become a Hunter-Warrior, and when he finds Gally, he does his best to protect her from the evils of the city he has made his home. To

this end, he creates for her a body of unparalleled strength. Ido is a noble if somewhat eccentric figure in the Scrap Yard, whose only desire in life is to help others and in his own small way make his world over in the image of what he feels Zalem should have been.

YUGO

Voice actor Kappai Yamaguchi plays the part of Yugo, a disillusioned young man struggling to survive in the Scrap Yard. Yugo seems to be a rather callous and heartless youth who, along with his gang of thugs, preys on the helpless citizens of the Scrap Yard, stealing their spines to sell on the black market. However, Yugo has a dream that so dominates his being that he does not even notice Gally's growing affection for him. When he isn't stealing spines he works at odd jobs, saving all of his money so that one day he can realize the dream that has led him to commit such vile deeds as theft and murder. Yugo's dream is to reach the mid-air city of Zalem, leaving the Scrap Yard that took the lives of his parents and brother.

CHIREN

Ido's old partner Chiren is played by Mami Okyami. She too was once a cyber physician and a citizen of Zalem, but unlike her old partner Ido Chiren has no desire to remain in the Scrap Yard. In fact, there is only one thing she desires more than to return to the mid-air city of Zalem, and that is to make Ido return the love that she feels for him. Her situation is tragic; she feels she can never be good enough to earn the love or respect of Ido, even though she seems at the same time to be unable to relate her feelings to him.

VECTOR

Voice actor Shigeru Chiba brings life to the old black marketeer and power broker Vector. A true low-life, he has no friends and cares nothing for anything but money. He shamelessly manipulates both Yugo and Chiren to further his own ends. Vector not only deals in black market goods, but serves as an errand boy for his powerful masters in Zalem.

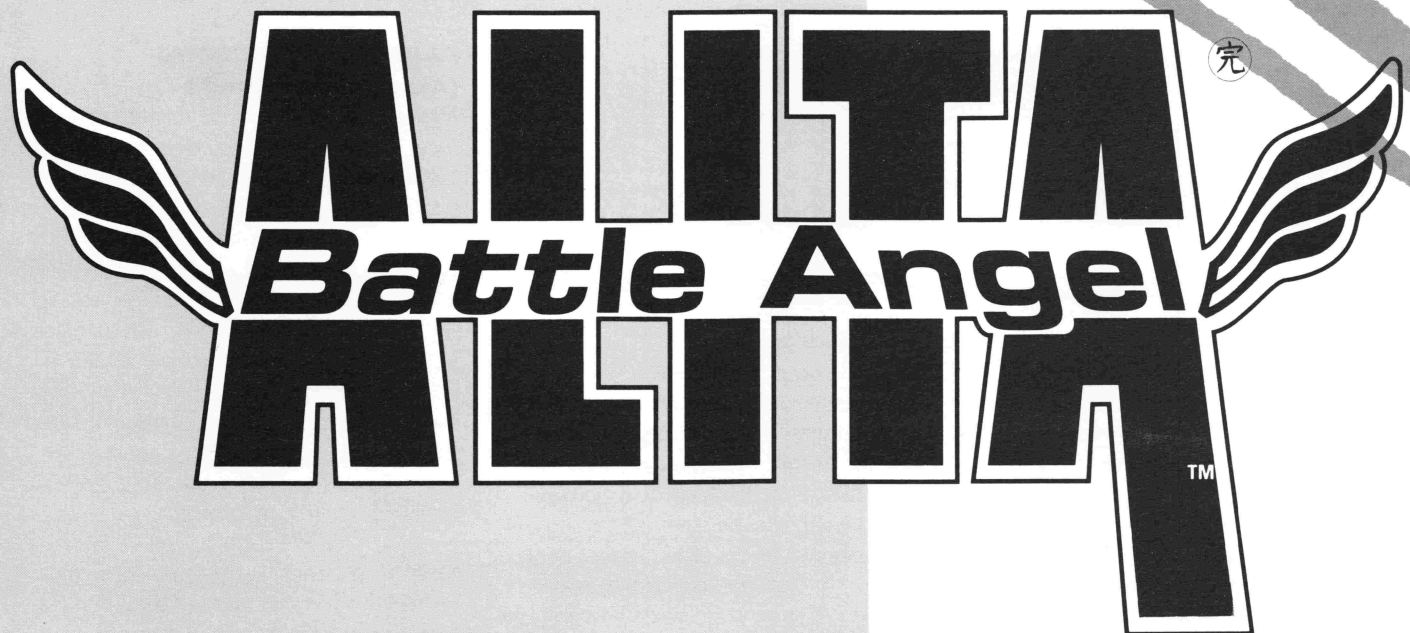
GREWCICA

Ryuzoburu Otomo plays the part of Grewcica, a powerful and intimidating former wrestler from the Gladiatorial Games of the Scrap Yard. No longer the pampered champion of the Gladiatorial Games, he has become a brain-eating junkie who roams the streets of the Scrap Yard preying on young women. Grewcica is vicious and sadistic, a true monster.

Other voice actors and actresses fill in the wealth of minor and supporting characters that add depth and background to BATTLE ANGEL. They include Sanshiro Nito, Kozuhiko Kishino, Koji Toton, Kozuyosu Sogobe, Naoki Makishimo, Nobuo Sotouchi, Tomoko Moruo and Tokumi Yomazaki.

BATTLE ANGEL was subtitled in English by translators Ichiro Arakai and Dwayne Jones. This is the third video release by A.D.VISION since its creation nearly two years ago. The entire program runs approximately 70 minutes.

GUNNM/BATTLE ANGEL is licensed to A.D.VISION by KSS and MOVIC, all rights reserved. BATTLE ANGEL ALITA is a trademark of VIZ Communications. BATTLE ANGEL ALITA will be available on the MANGA VIDEO label from March 1994.



TENCHIMUYO RYO OH KI

**Story synopses from
TENCHIMUYO! RYO OH KI,
written and presented by
STUDIO HELL CITY**

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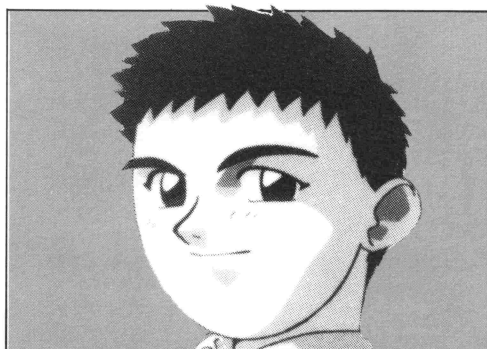
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PART 1 - RYOKO FUKATSU (Ryoko Reborn)

It is the end of the summer holidays at the Masaki shrine. Jiichan (familiar usage form of Ojii-san - grandad or grandpa) finds Tenchi searching his room for a certain key, and challenges him to see if he has learned enough to beat him for it. Tenchi hasn't - but he still manages to get the key. He runs to the cave and a flashback shows a much younger Tenchi being told not to go there by Jiichan :

"A long, long time ago a savage demon fell from the sky. With a single step it could jump over three mountains. With a single blow it could change the shape of a mountain. It destroyed the village and burned the fields. People suffered from its evil power... Then, following the demon, a samurai came, riding on a dragon. He was our ancestor and carried a spiritual sword. He fought the demon and eventually defeated it, sealing it in the cave shrine. The demon is still sleeping there, and beside it is the sword, standing guard against it."

At the back of the cave, behind a large rock, Tenchi finds a tiny shrine. Inside it is a sword, just as Jiichan told him. With some effort, he pulls it free, only to find that the blade has corroded to the point of uselessness. He is a little disappointed. "Who said it can even split rock!" he complains, striking a small boulder.



Much to Tenchi's surprise, the blow uncovers a passageway which descends steeply, icy water trickling down little runnels in the floor. He goes in carefully but slips and slides down the tunnel into a large cavern with a central pool, lit by a strange blue glow. Little motes of light float around a body in the pool. Tenchi thought it was just a story so he is very surprised - even more so when the body rises up and grabs him with a wizened grey hand. He struggles free and scrambles back up the passage in a panic, forcing it closed behind him to stop the demon following.

Back at school, Tenchi has the swordhilt hidden in his schoolbag and tells his friend Amagasaki that his holidays were nothing special, just doing the daily chores at the Masaki Shrine as part of his training. As his friend ribs him for being unromantic, Tenchi hits him and goes off to hide on the school roof. The next thing he knows, a faint tinkling wakes him. It is now night-time - he has slept through the entire afternoon. He hears the bell again and sees a kitten ...and a blue-grey haired woman, sitting on the roof above him. "Ryoko ... is my name. That place was cold and dark. I was sealed in that cave for seven hundred years ... How much I suffered ... You just can't understand!"

Tenchi tells her that it wasn't him, but some ancestor called "Yosyo". Ryoko

doesn't care - she just wants to vent her fury and Tenchi is a suitable target. Glowing yellow lights appear and fly to her upraised hand, the resulting ball, when thrown, explodes nicely.

Tenchi soon realises that the best thing to do when faced with such overwhelming power is to run away, and gets through the door to the stairs just before Ryoko blows it up. He hides in a science lab, only to smell gas. Before he can escape, she phases through the blackboard. (One of her main talents is the ability to become immaterial at will.) She starts to draw together a growing ball and when Tenchi warns her of the risk of a

gas explosion, she asks him what it is ...

The fire-alarm bells go off at last. Seeing the red glow from the alarm near the door, Tenchi realises that the little red gems on Ryoko's wrists are the source of her power. If he can somehow get them off her, then she will only be a girl, not a demon. "It's so simple" he exults. Unfortunately, he does so aloud and she hears him and blasts the classroom.

Tenchi is somehow shielded from her attacks by his schoolbag. The bag splits and a shining hilt floats out, to be grasped by an alarmed Tenchi. Attacking with her sword, she cannot believe it when the sword lights for him and blocks her swing. (Think of the light sabre from a very famous Lucas film. This is precisely the effect - if a little intermittent!)

Back at home, Tenchi staggers into his bedroom. He is amazed at the power of the sword and wonders if it's all over. Exhausted, he flops onto the bed. Then he realises that something is not right. Pulling back the covers, he has a bad shock.

Ryoko wakes up "Welcome home, Tenchi!"

A large tree deep in the forest has sent a beam of light into the sky. It is a message,



and a cue for ...

PART 2 AEKA GA DETA! (Aeka Has Appeared!)

A tree standing in a huge domed chamber receives familiar-looking beams of light. The room is a large spaceship made from some kind of wood. Two wooden "guardians" (they look like two metre wooden cylinders), Azaka and Kamidake, rotate in their places, calling Aeka to the bridge. She awakens and is told that this is not Jurai, but where the pirate Ryoko is imprisoned. She gets agitated at the merest mention of that name, and when told that Ryoko's sentence is almost over, looks out at the stars wondering if she'll ever find her (older) brother.

Meanwhile Tenchi is trying to come to terms with the discovery of Ryoko in his bed. She wants the power gems in his

sword's pommel so she can call her ship, Ryo-oh-ki. He refuses to give her the sword, but after pinning him to the bed and wrestling it from his grasp, she discovers the sword has defences of its own as it shocks her into releasing it. Realising that Tenchi has some kind of power over the sword she uses what she believes is feminine charm ...

Tenchi's father wonders what the noise is all about and peeks through his keyhole. "My son! With a woman! Wouldn't his mother be proud!"

Ryoko explains that she needs the gems to protect herself from an evil woman who will come after her. Out in space, aboard her ship the Ryuu-oh, Aeka looks around suddenly, sure she is being talked about behind her back. The guardians inform her they have found Ryoko and Aeka orders them to close in, believing that she can answer for her brother's whereabouts.



Tenchi's father is trying to videotape his son's transition into adulthood when he notices the Ryuu-oh directly overhead. Aeka calls to Ryoko and, when she doesn't get a reaction, fires a rather spectacular warning shot! This convinces Tenchi to let Ryoko have one of the sword's power gems and she summons her ship from its sleep under the lake. Despite Aeka's attempts to stop it, the ship beams Tenchi and Ryoko aboard and flat-packs his home and father. However Ryoko has been weakened by her long imprisonment, and they are captured. Aeka tries torturing Ryoko, but to no avail, and when one of her servants tells her it's time for bed she leaves reluctantly, to Ryoko's amusement.

Tenchi wakes in a cell and is surprised by a young girl who introduces herself as Sasami, and frees him on condition that he play with her because she is lonely. Her key resembles Tenchi's sword hilt; he checks his pockets and discovers that it is missing, but Sasami tells him she knows where it is and takes him to Aeka's bedroom. As she watches, Tenchi sneaks in, but Aeka is tossing and turning in her sleep and holding the hilt tightly. When Tenchi wakes her she screams and sends her guardians after him. Running for his life, he picks up a giggling Sasami who thinks this is a great game. As they pass near Ryoko's prison, the hilt frees her, and

Sasami recognises it as the "Tenchiken", which belonged to her brother Yosyo. When Aeka arrives and asks him where he got Yosyo's sword, he looks confused and replies that Yosyo has been dead for a long time.

Ryoko takes advantage of the situation to summon Ryo-oh-ki and they escape, wreaking havoc on Aeka's ship and crashing both ships through a bridge that looks suspiciously like Yokohama Bay Bridge. Luckily, Jiichan takes them all in, but the Ryuu-oh is past saving and Aeka collapses in a heap, crying that she cannot leave this awful world.



Aeka tries to shoo Ryo-oh-ki away but it follows her until they come upon

PART 3 - KONNICHI WA!

RYO OH KI CHAN (Hello Ryo-Oh-Ki-Chan)

Aeka dreams that she is picking flowers for her brother Yosyo when Ryoko attacks the Jurai homeworld and he runs off to battle her. She cannot find him in the void and when she thinks she has found

him it is Tenchi, who tells her that Yosyo is dead. His sword bursts into flames in her hands as she cries. She awakes and looks at the sword in her grip, thinking about her brother and not satisfied until she finds out his final fate. Looking out at the lake, she sees Ryoko taking a stroll and blames the pirate for taking her brother away from her.

Ryoko searches underwater in the wreckage of the two ships until she retrieves an ovoid object. In Jiichan's home, she tells Sasami it is her egg and when she says "If you are its mother, then who is its father?" her answer leads the little girl to conclude that it's Tenchi. Aeka is furious but just then the egg cracks, hatching a furry creature which Ryoko calls "Ryo-oh-ki-chan". she explains that the egg came from her spaceship and will eventually grow up into a spaceship itself. As Aeka storms out of the house she meets Tenchi's grandfather and senses something familiar about him.

Indoors, Ryoko becomes all melodramatic at the news that Tenchi has given the swordhilt to Aeka since it was rightfully hers, and swoons, stumbling backwards into the arms of Tenchi's grandfather who takes advantage of the situation to get a free grope. She throws an outraged punch, which is easily blocked, and is very confused at this. Jiichan asks Sasami if the

creature on her head is Tenchi's child. When she tells him that it's Ryo-oh-ki-chan and that it's going to be a spaceship when it grows up, he takes this information in his stride. Ryo-oh-ki phases out through the glass pane to join Aeka as there is a loud crash and the stairs collapse. It's Ryoko testing her strength and wondering why it didn't work on Jiichan.

Tenchi and Jiichan practicing swordfighting. Aeka is surprised that they are using the same style used by her brother. She falls and injures her leg and Jiichan tells Tenchi to take her back to the house, but they are caught in the rain and take shelter in a small shed. Tenchi starts a fire and goes outside so that Aeka can take off and dry her clothes, but Ryo-oh-ki scares her and she rushes out screaming into Tenchi's arms.

She confides in him about her search for her long-lost brother and after the rain stops they venture through the woods where she finds a sacred tree, which she says is also the remains of her brother's ship. Pressing her sword against the trunk she replays the ship's log of the final mission and learns that Yosyo caught up with Ryoko on Earth, but his ship was damaged beyond repair so he stayed there. She acknowledges that they are bloodkin and gives the sword back to Tenchi, asking that he use it to protect her and Sasami.

Ryoko has been hunting for the sword all over the house and now arrives at the tree and congratulates Tenchi on getting it back, but leaves in a huff when she realises that something happened between the pair at the shed and that Aeka has made inroads with him. Sasami and Ryo-oh-ki are left wondering just what transpired.

FOR THE REST OF THE STORY, you'll have to wait for the TENCHIMUYO! UK release in the summer from PIONEER.

A STUDIO HELL CITY special report

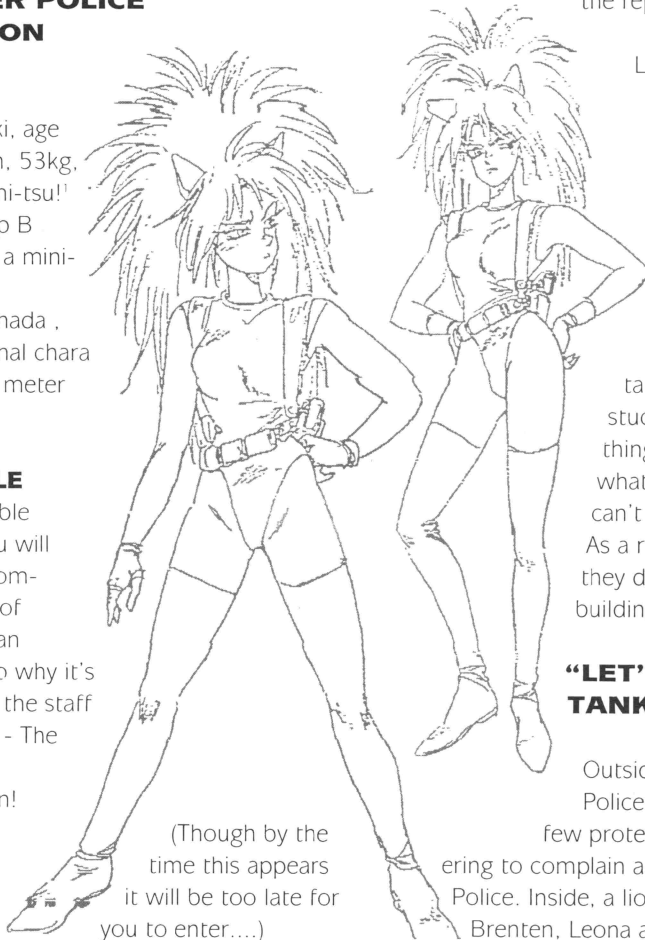
CRUSHER POLICE DOMINION

Starring :

Leona Ozaki, age 23, 166 cm, 53kg, B.w.h ;Hi-mi-tsu!! blood group B
Bonaparte, a mini-tank
Gai Higashinada , anime original chara
Ratula, 2.5 meter spider

PREAMBLE

In this humble offering you will find : the complete story of Volume 1; an insight as to why it's happening; the staff credits and - The Official Competition!



(Though by the time this appears it will be too late for you to enter....)

NEWPORT CITY

Deep in the Chinatown district, mourners are attending a funeral. The Chief of Police and the Mayor are among them. All is going well until the distant sound of police sirens is heard.

It is a red motorbike, being chased by a small tank. After ignoring a polite request to stop, the tank shoots at the bike, tumbling the rider. Refusing to come quietly, the rider runs away, descending some stairs to the Chinese restaurant in the basement. To the amazement of everyone watching, the tank follows, demolishing the stairs in the process.

The criminal is cornered in the restaurant where he is holding the owner at gunpoint. Opening the tank's hatch, Leona surfaces. She gives him until she counts slowly to ten to surrender. "One ... two 345678910!" After first emptying her machine-pistol in his direction, she battens down the hatches and fires the tank's guns to settle any remaining differences.

Up at street level, the police have cordoned the building off. As the smoke clears, the chief arrives, mayor following.

"Good morning chief!" one of the policemen greets him. An NTV crew is already there. "What do they think they're up to?" the reporter asks.

Leona and Bonaparte are reversing out, with the criminal sprawled across the back. As they reach the top, the tank becomes stuck on something. Al asks her what it is, but she can't see anything. As a result, when they do get free, the building collapses.

"LET'S GO! TANK POLICE!!"

Outside Newport Police Department a few protesters are gathering to complain about the Tank Police. Inside, a lion is roaring at Brenten, Leona and Al. It is the Chief and he is not a happy man. Why Leona is smiling is a mystery for the readers to solve. "Why are we being told off?" she asks. "We caught another drug smuggler, didn't we? Look at all these drugs he was carrying!"

Higashinada is here to monitor the Tank Police's performance for a week. The Mayor tells

them that if it's not up to scratch, then the Tank Police will be no more ...

In the garage, Brenten is working on his overdue reports. Sofia (she's the blonde with the ponytail) asks him when they will be ready. Leona is filling Bonaparte with enough ammunition to start, or optionally end, a major war. Others are watching the news, cleaning their guns or trying to find a box of ammunition they just put down. Just as Leona is wondering what that Higashinada character is up to, he shows

up and insults her tank by not knowing its name. Leona thinks that he has "Tarakokuchibiru" ² which is hard to explain but visually obvious.

Alert! Night in the city. Under the monorail line, some lunatics with a lot of artillery are shooting up police cars. A spider-like robot watches from a high building. When the SWAT arrive in their armoured cars, the lunatics simply pull out larger toys.

The Tank Police are warming up their engines, ready to join the fray. The Chief shouts at Brenten, asking him what he thinks he's doing, but Brenten deliberately mis-hears the order. He decides that the Chief wants them to go into action. As they are racing along the road, Brenten shouts "Oy Radu! (?) Music da!" It is, as expected, The Ride of the Valkyries.

At the scene, something attacks the lunatics, destroying their car. When the Tank Police arrive, it flees at high speed, leaving destruction in its wake.

Bonaparte is cruising alongside the monorail, looking for the thing, when Leona sees something above her, on the track. What is it? It looks like a large green spider. They screech to a halt at a station, radioing ahead to the others.

Brenten is waiting for it; unfortunately their gun can't elevate enough to hit the

CRUSHER DOMINION

track. The spider stops and decides to wipe out this tank instead. It fires a catalytic bomb³. The Spider has infra-red and a high power laser. It shoots a wheel on the tank and cripples it. Just as it is about to finish off the tank, Bonaparte arrives - on the track!

"Don't underestimate the Tank Police!" Leona shouts. Brenten tells them to watch out, the spider has a laser. It also has a gatling gun, as they find out. Leona tells Brenten that his invitation to a mid-

night snack is unreasonable!

The Chief is obviously a candidate for on-the-job heart failure. Higashinada's body has just been found at the airport. He was killed just after he arrived. "So who was the man I saw this morning?" the Chief wonders.

Bonaparte is trapped in the hall, under the laser fire. It has acquired some surface damage. Leona shoots a fire sensor until the alarm goes off and fills the hall with rain. The rain vaporises in the laser beam, both absorbing the energy and diffusing the light. The spider sees this and flees, Bonaparte giving chase.

Blasting a hole in an elevator shaft, the spider ascends rapidly. Bonaparte cannot climb, but it can just about get enough elevation to shoot straight up the shaft. Of course, the debris comes down

On the 28th floor, the spider is cursing the little tank and the woman. Then it notices that the adjacent lift is rising. It backs off and prepares an ambush. The



voice and fingerprints were all faked.

A helicopter lands on the roof of the police hospital. The two police guards outside the room salute the man. But inside, he draws a pistol ...

Tank Police office. The Chief shouts at a weary looking Brenten ...

**Volume 2 :
" Detective Charles Brenten!!
- N.P. Black Rain .."**

WAKARIMASHITA KA?

The Tank Police, and Leona in particular, have been doing a very good job of busting the Virtual-Drug smugglers. So they (the Forces of Evil) are trying to remove the main obstruction to taking over

Newport. To this end, they replace

Higashinada with their own man. When he fails and is caught, they dispose of him. Clearly not a nice bunch to work for!



doors open and black smoke

floods out. Switching to infra-red, the spider opens fire on the tank as it emerges, blowing it to pieces.

But it wasn't the tank! With the infamous battle cry of "Itadaki!" Bonaparte comes sliding around a corner and immediately opens fire, hitting the spider and breaking it open. Much to Leona's surprise, the driver was Tarakokuchibiru.

Leona and Al wonder who it really was at the following day's briefing. The face,

DOMINION
© MASAMUNE SHIROW/BANDAI

- ¹ means : secret!
- ² This is a reference to cod roe. If you just think of "rubber lips" (Rolling Stones!) then you will be pretty close.
- ³ The bomb is not actually explosive. It contains a catalyst which changes the air and the result goes off with a lovely bang!
- ⁴ Kou-seh
- ⁵ Can't read it!

RELEASE SCHEDULE

1	BES-926, BEAL-617	—
2	BES-927, BEAL-618	Dec .17
3	BES-928, BEAL-619	Feb .21
4	BES-929, BEAL-620	Apr. 21
5	BES-930, BEAL-621	Jun. 23
6	BES-931, BEAL-622	Aug 25

THE PARTIES INVOLVED:

CAST

Leona	Rei Sakuma
Al	Hiroyuki Shibamoto
Brenten	Yusaku Okura
Chief	Kose 4 Tomita
Megane	Shigeru Chiba
Priest	Kiyoyuki Ryoda
Wetherby (Mayor)	Rihoko Yoshida
Higashinada	Taro Arakawa
Sofia	Ayako Udagawa

STAFF

Original	Masamune Shirow
Director	Noboru Furuse
Supervisor	Junichi Sakai
Screenplay	Hiroshi Yamaguchi
Dir Anime	Syuichi Shimamura, Hisashi Ezura
Dir. Photo	Takashi Yasutsuhata
Sound	Tomoaki Yamada
Music	Yoichiro Yoshikawa
Colour Des	Satoko Yomenai [5]
Production	Sanctuary & J.C. Staff

THEME SONG "Just Beyond the Time"

Performer	Ayako Udagawa
Music	Yoshio Nomura

OFFICIAL COMPETITION

What's the full name of the Police Chief and Priest? Entries (by Jan 1994, alas!) to DOMINION CHARACTER NAME COMP, Bandai Visual Division 1, Yoshikuni Komagata Bldg., Kamagata 2-4-11, Taito-ku, Tokyo 111, Japan. What's the prize? You may be asking. Well : You get to see your name in the credits! Just think, immortalised on film for the cost of a postcard to Japan. Wai-Wai. ♥

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British anime and manga fandom is still in its infancy. On the other side of the Atlantic they've been travelling the Fanroad for far longer, and one of the founding fathers of US fandom has written a chronology of their early years. Read on for the first instalment ...

1977-1992

Fifteen Years of

Japanese Animation Program Guide

Cover of BayCon '86 Japanese Animation Program Guide, first of the convention-published extensive illustrated program guides. Art by Lela Dowling

By Fred Patten

INTRODUCTION

Organised anime fandom began in North America in 1977, with the formation of the first fan club created expressly to promote Japanese animation to other American fans. This chronology ends in 1992, its fifteenth anniversary year. It's important to remember the events before 1977, to acknowledge how fandom came to start at all; but the "proto-fandom" dates from 1961 through 1976 would have been meaningless without the birth of the organised fandom a year later.

PROTO-FANDOM

1961

July PANDA AND THE MAGIC SERPENT (released by Globe Pictures) and ALAKAZAM THE GREAT (released by American International Pictures) are the first two Japanese theatrical animated features distributed in America.

August MAGIC BOY is released by MGM. These three are perceived by the public as "foreign movies" rather than specifically "Japanese movies". Their box-office returns are disappointing.

1963

September ASTRO BOY begins American TV syndication

1965

September EIGHTH MAN begins American TV syndication

1966

January GIGANTOR begins American TV syndication

September KIMBA THE WHITE LION and PRINCE PLANET begin American TV syndication

October MARINE BOY begins American TV syndication

1967

September THE AMAZING 3 and SPEED RACER begin American TV syndication.

1968

January Greg Shoemaker begins THE JAPANESE FANTASY FILM JOURNAL. This fanzine is devoted primarily to live-action cinematic fantasy such as the Godzilla



a
Smith / Graham / Johnson
production for

BAYCON

NORTH AMERICAN FANDOM

movies, but Shoemaker includes articles on Japanese animation when he can get information about it.

1972

December MAZINGER Z, the first giant-robot/battle-armor TV cartoon, begins in Japan.

1975

July Earliest-known screening of Japanese TV cartoons for an American fan group; a special program on Japanese sf animation at the Los Angeles Science Fantasy Society, presented by Wendell Washer and Fred Patten

1976

(?) Japanese TV cartoons, with English subtitles thanks to Honolulu TV, reach local Japanese-community TV channels in some American major cities.

(?) The first commercial VCRs reach the consumer market, enabling the public to make personal video copies of TV programming.

(?) Mark Merlino, a Los Angeles fan, begins taping obscure sf and fantasy movies to show at fannish parties. His videos of Japanese giant-robot cartoons are especially popular.

FIRST FANDOM

1977

February The idea of starting a new fan club devoted primarily to Japanese animation is discussed among Los Angeles fans

April The LOSCON III convention in Los Angeles includes a test program of anime videos presented by Mark Merlino and Fred Patten. It is a big success.

May The first monthly meeting of the Cartoon/Fantasy Organization is organized by Robin Leyden, Mark Merlino, Judith Niver, Fred Patten and Wendell Washer. It draws 16 attendees.

November The C/FO begins to print a monthly bulletin (one sheet).

1978

March Osamu Tezuka, on a business trip to Los Angeles, is invited to the monthly C/FO meeting. He supplies a special program of his animation never shown in America, and encourages the fans to promote Japanese animation.

Mid-year Toei Animation's Hollywood

representative, Pico Hozumi, asks the C/FO to help promote Toei's animation in America.

Mid-year Carl Gafford coins the word JAPANIMATION, which is picked up by LA fandom.

July The first convention video room is run at Westercon XXXI in Los Angeles by the C/FO, although it mixes anime with TV sf such as THE PRISONER.

July The C/FO runs the first anime merchandise dealer's table, at the 1978 San Diego Comic-Con. The material is supplied by Toei Animation, to test how American fans react to unknown-character cartoon merchandising. The SPACE PIRATE CAPTAIN HARLOCK items are especially popular.

September Toei Animation supplies videos and merchandising for test-marketing at the World Science Fiction Convention in Phoenix. Mark Merlino runs the video room and Fred Patten runs the dealer's table.

September The first issue of ANIMAGE (cover-dated July), the first animation-specialty monthly magazine in Japan, reaches America. ANIMAGE touches off an anime-publication flood, with rival magazines such as MY ANIME and THE ANIME and books such as Tokuma Publishing's Roman Album series soon following. Coincidentally, anime toy merchandising evolves from cheap toys to high-quality model kits. These begin arriving in Japanese-community bookshops and toyshops in Los Angeles, San Francisco, New York City, and other cities about a month after their release in Japan. Many American fans become hooked by the detailed battle-armor model kits



Fred Ladd, Cliff (Ray) Owens, Hal Studer, Gilbert Mack, Eileen Ladd, Billie Lou Watt, Rose Mack, Francine (Sonia) Owens. Photo by Gil Mack, 15/1/66, when KIMBA was in production.



Robin Leyden presents his Astro Boy statue to Osamu Tezuka at Universal Studios, Hollywood, in March 1978



before they learn about the tv anime that they are based upon.

October BATTLE OF THE PLANETS begins American TV syndication; the first Americanized Japanese TV cartoon series since the 1960s, and the first to become known to the public as being Japanese animation.

December Osamu Tezuka is again the guest speaker at a C/FO meeting

EXPANSION AND INFLUENCES

1979

(?) Early promotion by Wendy Pini for her ELFQUEST comic book publicizes that ones of her artistic inspirations is the animation style of Osamu Tezuka.

February The C/FO is reorganized to accept annual memberships and publish a directory of members. This enables fans outside Los Angeles to join to get the club's bulletin, and to use the directory to contact other anime fans. William Thomas III in Philadelphia is the first member outside L.A.

February Marvel Comics begins SHOGUN WARRIORS, featuring new American superhero adventures starring the Japanese giant robots licensed by Mattel, Inc., for its SHOGUN WARRIORS toy line. This is the first introduction of giant robots to many American comics fans.

May Joey Buchanan in Ohio solicits for fans to start a national BATTLE OF THE PLANETS Fan Club.

July FANTA'S ZINE, the first American fanzine devoted to anime, is started by the C/FO.

September STAR BLAZERS begins American TV syndication. Its distributor, Westchester Films, is friendly towards fans and is open about the program's Japanese origins.

September Jim Terry, a TV producer, buys five Toei Animation sf TV cartoon series for a single FORCE FIVE syndication package. He offers the C/FO advance video copies if the C/FO will help publicize it.

October FORCE FIVE episodes are included in a video program shown by Mark Merlino at MileHiCon 11 in Denver.

December The Tatsunoko Fan Club in Japan, selling original cels to its members, agrees to accept American members, with the C/FO serving as its agent.

1980

February C/FO members in New York City start a chapter there, founded by Joseph Ragus, Snr., and kept going after its second meeting by Jerry Beck.

February FANGORIA #4 includes "Dawn of the Warrior Robots", the first (?) featured sf media-magazine article on Japanese animation.

May FANFARE #3 cover-features an even longer article, "TV Animation in Japan".

June STARLOG #37 tells fans to write to the C/FO for information about STAR BLAZERS. The C/FO gets over 200 letters during the next 3 months.

June Books Nippan, a Los Angeles Japanese-community bookshop (an American subsidiary of Nippon Shuppan Hanbai, a large Japanese book-giftshop chain), becomes the first Japanese-community shop (under manager Mrs. Kim) to import extra quantities of anime merchandise and manga especially for the new Anglo fan market.

July The C/FO in Los Angeles gets a video-taped greeting from the club's New York City members at one of their meetings. Members in other cities talk about starting local chapters. The club is reorganized to recognize the original group as the Los Angeles chapter, and to create a separate "general C/FO" structure to unite the club.

Summer Michael Pinto in New York starts the STAR BLAZERS Fan Club, the second anime fan club to organize several chapters in different cities. It lasts until late 1985.

July/August The San Diego Comic-Con is visited by a tour group of around 30 Japanese cartoonists, including Osamu Tezuka, Go Nagai, Monkey Punch, and Yumiko Igarashi. The tour is the idea of Tezuka, who urges the Japanese cartoonists to discover how many fans they have in America. The cartoonists draw sketches for fans and sell their characters' merchandise. Tezuka brings his recently completed PHOENIX 2772 feature for the Comic-Con's movie program. Tokyo Movie Shinsha presents a demonstration of 3-D TV animation. This is also the first (?) con-

vention to include several anime-character costumes in its Masquerade, with a group of six San Diego fans led by Karen Schnaubelt as CAPTAIN HARLOCK and STAR BLAZERS characters.

August/September The World Science Fiction convention, in Boston, declines a C/FO run video room, but appoints three C/FO members to run an official Worldcon video room. Tokyo Movie Shinsha provides a video copy of LUPIN III - THE CASTLE OF CAGLIOSTRO for a test-marketing survey.

September FORCE FIVE begins American tv syndication

September Phil Gilliam in Nashville starts the CAPTAIN HARLOCK./GALAXY EXPRESS 999 Fan Club.

December Quinn Kronen in Atlanta starts Animation Adventure, an anime video club

1981

January The C/FO Chicago is started by Jim Engel and Doug Rice

February The C/FO Chicago runs an anime video room at the Capricon I convention in Evanston. This is the first (?) American video program to emphasize MOBILE SUIT GUNDAM

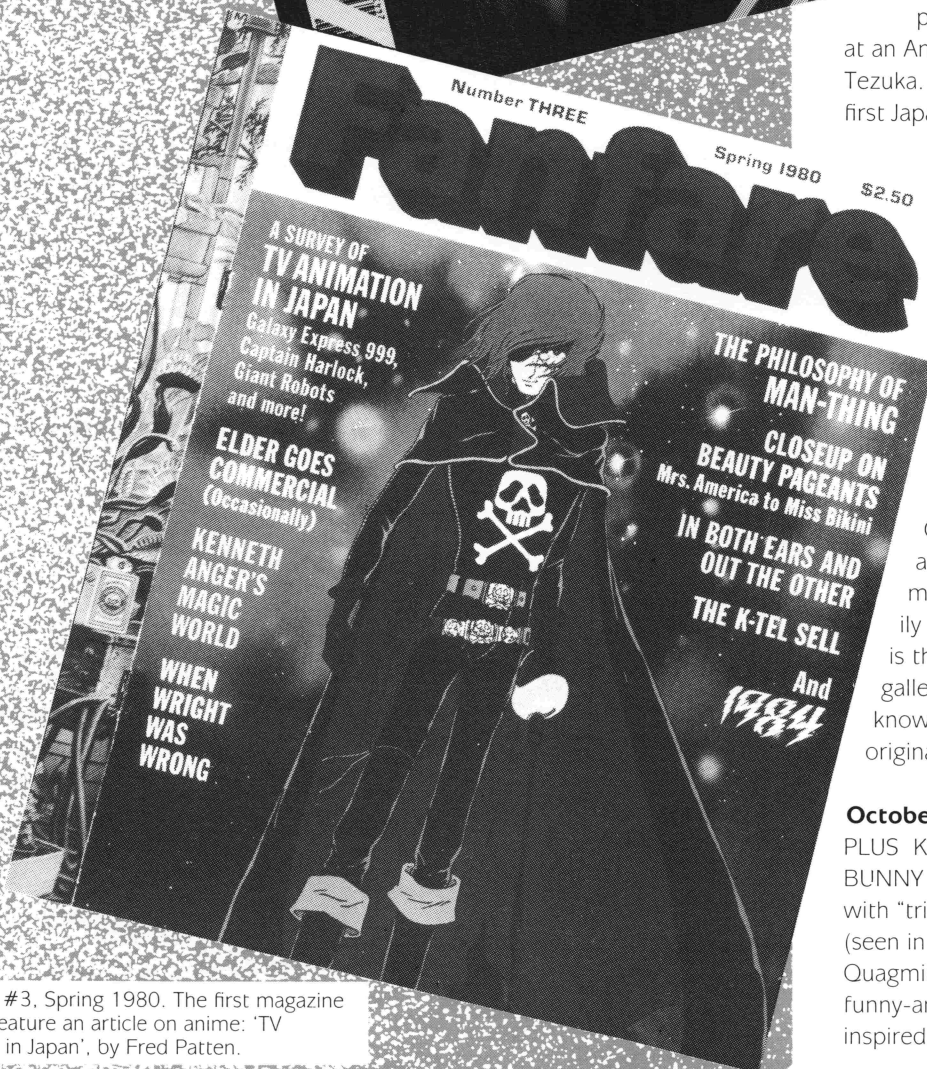
Spring Books Nippan's new manager, Yuji Hiramatsu, sets up a special anime/manga department in the store, and begins advertising in anime club bulletins to build up a mail-order trade

April "The Gamilon Embassy" is started at the 1981 Balticon in Baltimore, by Colleen Winters, JoLynn Horvath, Robert Fenelon, James Kaposztas, and seven other fans from the Philly/NYC/New Jersey area. Their goal is to travel to fan conventions throughout the Northeast and show anime at open parties in their hotel rooms, to pave the way for official con-run anime rooms as a regular feature at cons. The Embassy is dissolved in 1985, after its goal is considered accomplished.

Mid-year By this time there are C/FO chapters in Central Texas (Austin), Cleveland, Detroit, Mid-Atlantic (Fairfax, VA) and Orange (County, CA). From this time, new anime fan clubs appear (and disappear) rapidly, either independent or affiliated with chapter-based clubs such as the STAR BLAZERS Fan Club.



MANGA: cover by Hajime Sorayama. The first attempt by a Japanese publisher to publish a manga or anime title in English for the American fan market. Introduced by Books Nippan at the 1982 San Diego Comic-Con



FANFARE #3, Spring 1980. The first magazine to cover-feature an article on anime: 'TV Animation in Japan', by Fred Patten.

October Susan Horn's KIMONO MY HOUSE shop in the San Francisco Bay Area, started in summer 1980 to import Japanese kimonos, begins to import anime merchandise as well.

1982

January The Earth Defense Command (EDC) is organized by Derek Wakefield in Texas as another club with "affiliates" in many cities. Originally aggressively devoted to STAR BLAZERS, the EDC evolves into a general anime fan club.

July GALAXY EXPRESS is released theatrically by New World Pictures (following a two-year postponement of its originally-publicized release in May 1980). This is the first release of a Japanese theatrical animated feature to have an impact on the new anime fandom, with fans requesting theatres in their cities to show it.

July The 1982 San Diego Comic-Con includes the first appearances by Books Nippan and Pony Toy-Go-Round with major dealers' tables of manga and anime merchandise; a four-day anime video program; and the final appearance at an American fan gathering by Osamu Tezuka. Books Nippan's wares include the first Japanese attempt to enter American comics publishing, with MANGA, a special glossy 88-page comic book printed in Japan in English. MANGA is intended to be the first issue of a continuing comic book distributed in America by Books Nippan but its high price (\$8.00) makes it a failure.

September Carl Macek opens the Carl F. Macek Gallery in Orange, CA, specialising in original animation cels and other movie memorabilia. The shop deals primarily in American animation art, but it is the first American cartoon-art gallery to import and organize a knowledgeable selection of Japanese original animation art.

October Joshua Quagmire's ARMY SURPLUS KOMIKZ FEATURING CUTEY BUNNY #1 is an independent comic book with "tributes" to many anime characters (seen in background crowd scenes). Quagmire acknowledges editorially that his funny-animal superheroine's name is inspired by Go Nagai's CUTEY HONEY.



Quagmire sends copies to several Japanese cartoonists, and prints an encouraging letter from Osamu Tezuka in his fourth issue.

December James Kaposztas in New Jersey creates the first fan-made comedy anime video, producing an "Anime Music Video" out of violent scenes from STAR BLAZERS set to the Beatles' "All You Need Is Love".

(?) Family Home Entertainment begins to release "kiddie cartoon" videos of anime, including FORCE FIVE episodes and an unsold SPACE PIRATE CAPTAIN HARLOCK TV pilot.

1983

January TRELAINA, the first anime-fandom Amateur Press Association (a fanzine exchange club) is started by Brian Cirulnick in New York for the discussion through fanzines of STAR BLAZERS and general anime topics. (The APA has changed officers and renamed itself SASHA, and is still active today.)

February Books Nippan sets up the Books Nippan Fan Club to sell anime merchandise by mail order throughout America. It offers its own T-shirts and a discount to members.

February SPACE FANZINE YAMATO is published by Steve Harrison, Ardith Carlton and Jerry Fellows in Michigan as "the ultimate information source" on SPACE BATTLESHIP YAMATO/ STAR BLAZERS. This is the first American fan effort to produce a Roman Album-style complete information guide to a particular anime title.

March Michael Pinto, Brian Cirulnick and Robert Fenelon set up a "STAR BLAZERS Room" (video room) at the 1983 Lunacon in the New York City area. This starts an annual anime video room tradition that is still being run by Fenelon at the Lunacon. By this time, anime video programs at sf and comics-fan conventions are becoming a standard feature, often started by local anime fans with written permission from Claude Hill at Westchester Films to show STAR BLAZERS episodes.

Cover of the C/FO's May 1982 monthly bulletin. Art by Ken Sample



March DC's highly publicized RONIN comic book by Frank Miller is not anime-related, but it helps to bring samurai and other Japanese cultural influences to the attention of mainstream American comics fandom.

May The first (?) American newspaper article about how "Japanese animation isn't for kids" may be "Television Isn't Ready For This" in the 14 May issue of the DETROIT NEWS, in a writeup of the local anime fan club.

Summer CLIFF HANGER, a video game by Capcom using animation from TMS's first two LUPIN III theatrical features, appears in video arcades throughout America.

July Mark Hernandez in Dallas produces ARGO NOTES #1, devoted to fannish stories set in the STAR BLAZERS/YAMATO universe. This is the first (?) anime fan-fiction fanzine.

July Kodansha publishes MANGA! MANGA! THE WORLD OF JAPANESE COMICS, by Frederik L. Schodt, the first major scholarly study of Japanese manga (in print and animation) to reach the American public.

August YamatoCon I in Dallas, organized by Mark Hernandez and Don Magness, is the first independent anime min-convention. (Earlier "anime cons", such as a "STAR BLAZERS Mini-Con" run by Michael Pinto, Brian Cirulnick and Robert Fenelon at the August 1982 New York Creation Convention, were essentially elaborate anime rooms within larger sf or comic conventions.) The one-day YamatoCon has an all-STAR BLAZERS/YAMATO video program, an anime dealers' room, and an attendance of 100+.

August Phil Foglio produces the first fan-made comedy overdubbing of an anime video, using a STAR BLAZERS episode to create the spoof YOU SAY YAMATO.

September The 1983 World Science Fiction Convention, in Baltimore, features as one of its main events a 35mm screening of ARRIVEDERCI YAMATO, arranged through Westchester Films by Robert Fenelon, Michael Pinto and Brian Cirulnick. Ardith



Cover of the first American anime fanzine, FANTA'S ZINE: this is #3, Nov/Dec 1979, published by the C/FO. Art by Wendell Washer

Carlton and Robert Fenelon provide a running commentary in English for the Japanese-language film. The Mid-Atlantic C/FO chapter runs a convention-long anime video room. 22 costumers wear anime costumes at a photo session on the convention center's roof.

October Anime influences in regular comic books become apparent. A brash example is in Marvel Comics' STAR WARS #79, by Jo Duffy and Tom Palmer, where Lando Calrissian (in disguise) is drawn as a pastiche of Space Pirate Captain Harlock.

1984 February The first American edition of a Japanese-style "anime manga" appears when Books Nippan release Vol. 1 of its STAR BLAZERS anime comic album, produced in English in Japan in association with the West Cape Corporation, creator of the YAMATO series.

February HIGHLY ANIMATED #1, published by Colleen Winters and JoLynn Horvath in Philadelphia, is devoted to anime fan-fiction in general, featuring all popular anime characters or set in any anime universes.

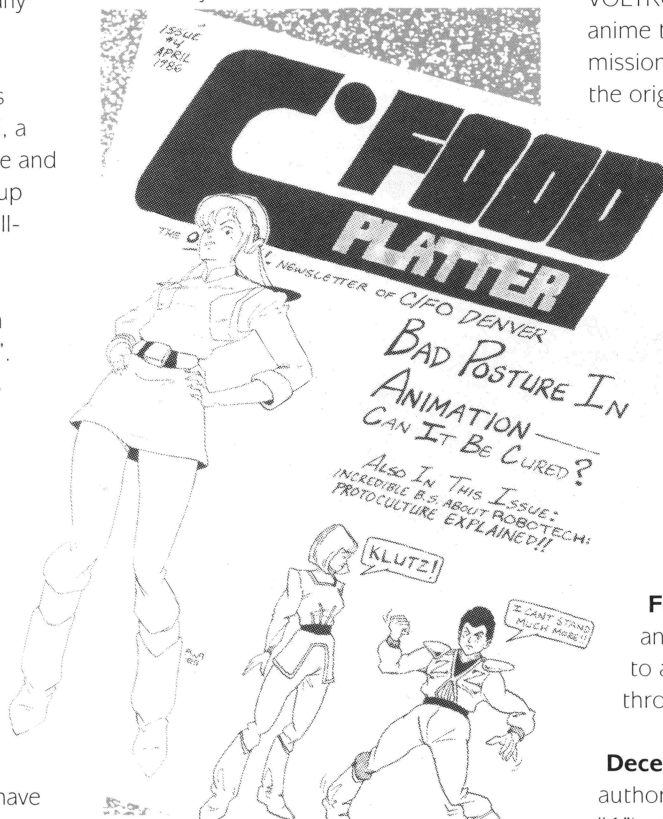
March First Comics send out press releases to announce DYNAMO JOE, a new comic book series by Doug Rice and John Ostrander to debut as a back-up feature in MARS #10 in July. The full-page press release emphasizes that "DYNAMO JOE incorporates into its design and vision a deep admiration of the world of Japanese animation". This interstellar giant-robot series is popular enough to win its own title for a couple of years.

May MEKTON : THE GAME OF JAPANESE ROBOT COMBAT, written by Mike Pondsmith and published by R. Talsorian Games, is the first anime-influenced fantasy role-playing game, inspired by MOBILE SUIT GUNDAM. An expanded, more generic and tongue-in-cheek version ("You can have green hair, just like your favorite anime hero!"), issued in March 1985 with input by Mike Jones and the Santa Clara, CA, anime fans, is more popular.

SAN ANTONIO C/FO NEWSLETTER v.2 #5, May 1986. Cover art by Michael Cogliandro



C•FOOD PLATTER #4, April 1986, the monthly newsletter of the C/FO-Denver. Cover art by Rich Arnold



IN OUR NEXT ISSUE
ROBOTECH kicks off, MANGAZINE is born and mainstream America gets its first look at Miyazaki .. and that's just 1985!

September The 1984 World Science Fiction Convention, in Los Angeles, emphasizes anime with a convention-long anime video program, an invitational guest speech by GUNDAM creator Yoshiyuki Tomino (who announces here first that there will be a GUNDAM sequel), the American premiere of Kodansha's LENS-MAN feature (in 35mm with English subtitles) and the premiere of Harmony Gold's pre-ROBOTECH MACROSS video, introduced by Director Carl Macek.

September Harmony Gold's MACROSS video feature is the first American-produced animated title to emphasize its Japanese origins and cultural influences as assets, rather than ignore or try to hide them.

September World Events Productions' VOLTRON, DEFENDER OF THE UNIVERSE! begins American syndication. This is the first Americanized anime to combine two (or more) separate programs into a single new story, casting GO LION as LION FORCE VOLTRON and DAIRUGGER-XV as VEHICLE TEAM VOLTRON. The LION FORCE episodes are so popular that VOLTRON becomes the first Americanized anime to have brand-new episodes commissioned by the American producer from the original Japanese animation studio.

VOLTRON also touches off (or at least symbolizes) the 1984 Christmas-season mania for transforming-robot toys.

Fall BATTLEDROIDS by FASA Corp., is the second, more battle-mecha-oriented, anime-inspired FRP game. It is renamed BATTLETECH in 1985, after George Lucas' lawyers point out that Lucas has trademarked the word "droid".

Fall Japanese manga, anime books and magazines and model kits begin to appear in American comic shops, through distribution by Books Nippan.

December COMICO publishes an authorized MACROSS comic book ("issue #1"), the last MACROSS merchandising before it evolves into ROBOTECH. The Japanese origins of MACROSS are again emphasized to American fans.

**LATEST IMPORTS REVIEWED
by Paul Watson**



MACROSS.

JAPANESE IMPORT.

SUPER NINTENDO. ZAMUSE

Based loosely on the MACROSS series, things aren't looking too good for the inhabitants of Earth, the Zentradi are coming! It's true and it's up to you to guide your fighter on a solo mission to bring peace and happiness and other nice things to the cosmos (sounds familiar). After picking one of three pilots your transforming Valkyrie fighter is scrambled to combat the Zentradi hordes in seven levels of blasting action. Although there are masses of enemy ships to deal with, fear not, for your Valkyrie has a few tricks of it's own. Each ship can transform into three modes and each mode's weapon can be powered up three times giving you some impressive firepower to dispatch the Zentradi with. Your craft is also capable of grabbing enemy ships who then fight alongside you which is quite a neat idea. Although not graphically amazing, the game does have one or two pleasing touches and offers a fairly tough challenge even in the normal mode. The music too is nothing to write home about and the sound effects are fairly standard stuff with loads of loud explosions rocking the screen.

Although it has some nice effects and ideas this isn't going to become a classic game but it's worth a look if you're into shoot-em-ups and fancy a bit of a challenge. Our survey said...75%

Thanks to Pro Games for supplying the games for review. They can be contacted at 23 Victoria Road, Ruislip Manor, Middlesex, HA4 9AB or you can phone them on 0895 624340. They also stock a small range of anime related goodies and are well worth checking out.

GS MIKAMI

JAPANESE IMPORT.

Another cute heroine hits the digital screen in the form of Ghost Sweeper Mikami. Mikami is a Ghostbuster but unlike her American counterparts, uses a special whip and magic powers to combat her paranormal enemies. In this colourful platform game the player guides the mini-skirt clad Mikami through a series of eight levels whipping seven shades of ectoplasm from the poor spirits that get in her way. The graphics are fairly well drawn, especially the end of level guardians but the animation on a lot of the sprites is fairly basic. The music and sound effects are fairly good too with a funky soundtrack to accompany the various explosions and sampled screams. The biggest drawback with Mikami, as with Sailor Moon, is that it's just too easy. With only two difficulty settings (Easy and Normal) to play the game offers a fairly low challenge so again, the game mainly appeals for a younger audience. Despite its easiness, I quite enjoyed this one and made sure I played through to the end. There are some nice level introduction sequences (although in Japanese text) and nice touches like the cat and broomstick riding scenes and some of the end of level guardians but I can't really recommend this as an essential purchase. Try before you buy!..65%

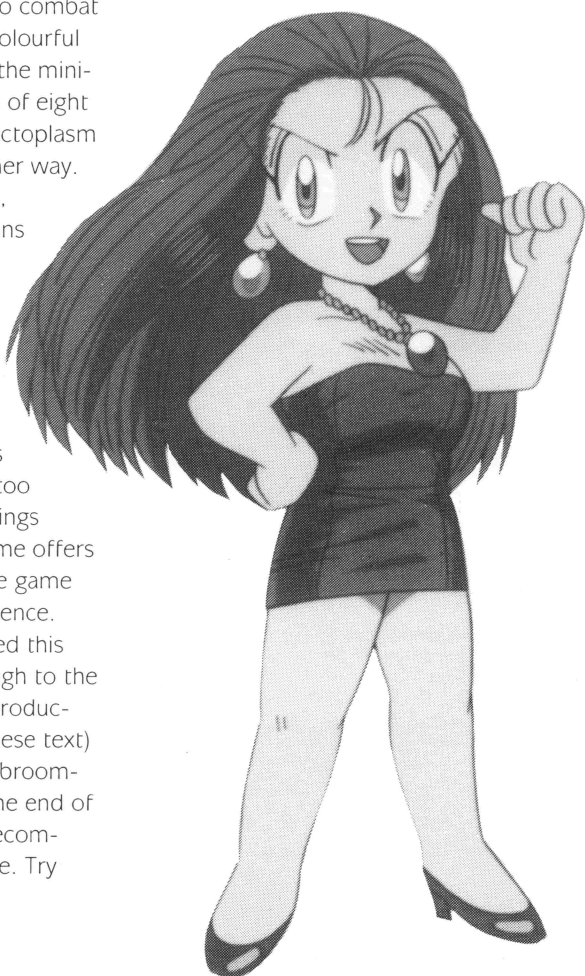
SAILOR MOON

JAPANESE IMPORT.

SUPER NINTENDO. ANGEL

Cute warning, cute warning. Sailor Moon is here! Pretty Soldier Sailor Moon is an amazingly cute tv series aimed at the younger female audience, telling the story of an ordinary, if somewhat thin, school-girl whose life is transformed upon saving a cat.

Sailor Moon the game is basically a Final Fight clone with you controlling one of the five Sailor girls beating up various nasties over a series of five horizontally scrolling levels. If you have a friend handy, they too can join in for simultaneous sailor suited action. Unfortunately the 'action' bit is being over generous as you don't really get that much to keep you interested for that long. The small amount of actual combat moves at your disposal doesn't help liven things up either, and the slow pace of the game is not for the faint hearted. Graphically the game isn't too bad, the introduction sequences mirror that of the TV series spot on and the graphics of the girls are ultra cute, with each girl having her own little intro, but the limited attack moves and animation and the rather dull enemy sprites let the game down a fair bit. The music isn't too bad and there is a great deal of sampled speech from the show to keep you amused. Aimed at younger games players, there's not a great deal here to keep the hard-core player occupied for long. This one gets 60%



ANIME ACTION

FROM THE WORLD OF

RANMA 1/2



FREDERIC



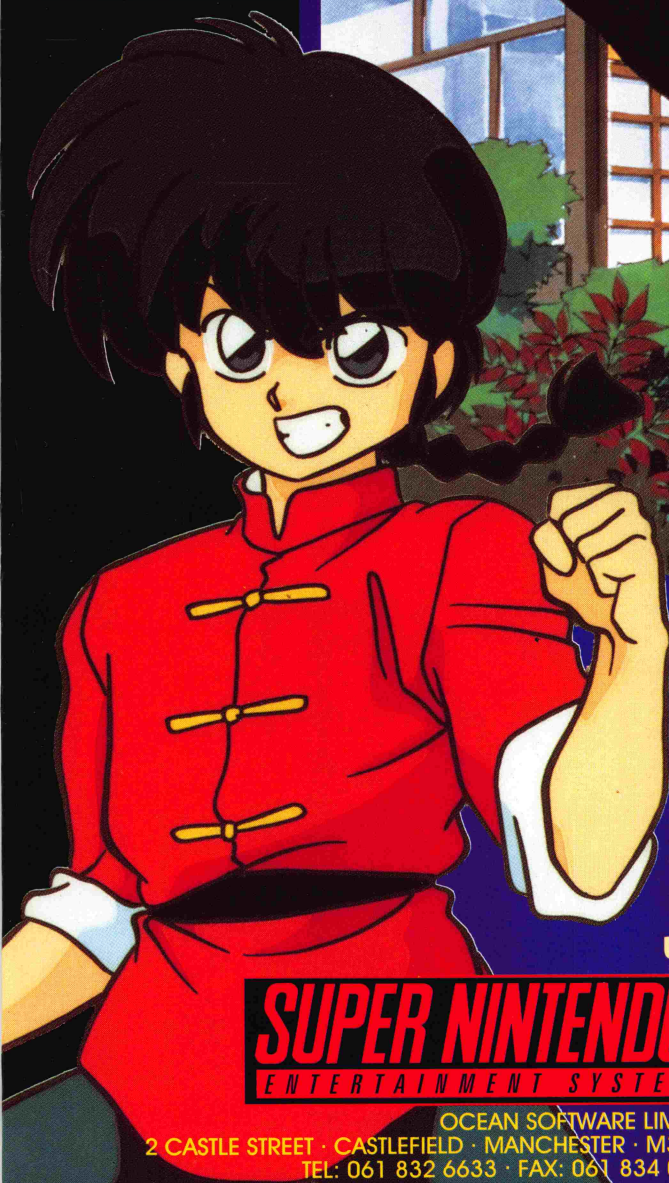
PANTYHOSE



BAMBOU



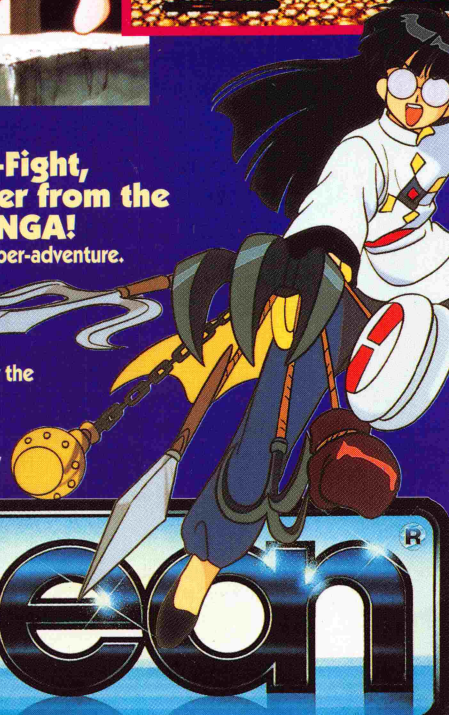
GENMA



Welcome to the world of **RANMA 1/2 Explosive Free-Fight**, the hottest new blockbuster from the phenomenon that is... **MANGA!**

You're about to set out on a breath-taking hyper-adventure. The powerful, pixel-punching graphics will make your head spin like a blow to the temple. Featuring the most outrageous cast of characters... they'll leave you clutching on to your sanity by the blackbelt of your judo suit!

RANMA 1/2 - A dozen animaniacs causing mayhem in a mind-blowing, body-bruising battle of wits.



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RANMA 1/2

Riding the wave of the increasing popularity for all things Anime, Ocean Software Ltd have decided to release RANMA 1/2 for the Super Nintendo. At last, an Anime based game is being officially released in this country.

RANMA 1/2 comes in the form of the ever popular beat-em-up giving you the chance to play one of 12 characters on offer, including the male Ranma or his female alter ego Ranma Chan. Male Ranma? Female Ranma? Let me introduce you. Created by Rumiko Takahashi, the world of Ranma 1/2 is quite a bizarre one, so before I go into the review here's a brief idea of what the series is about. Ranma Saotome and his father Genma are quite adept at the old martial arts and while training in China they both find themselves on the receiving end of a rather strange curse. Upon falling into a pool at the training grounds Ranma finds, to his horror, that upon contact with cold water he is transformed into the creature that drowned there, a rather cute red headed girl. Genma, on the other hand falls into yet another pool and finds himself in the form of a Giant Panda! Luckily for them this can be reversed with a dousing of warm water but from then on things are never quite that simple for the Saotomes. The story starts with their arrival in Japan to finalise Ranma's arranged marriage with Akane of the Tendo Dojo. Akane isn't too keen to be married off, so she is quite pleased when, on the arrival of a panda and a redhead calling herself Ranma Saotome, marriage seems unlikely. After a brief sparring session with Akane, Ranma-chan goes off to have a nice warm bath. Akane decides to join her and is quite shocked to find a boy waiting for her in the bath. With screams of 'Pervert!' she smacks him and storms off, setting the standard for many hilarious situations to come.

With hundreds of weird and wonderful characters turning up in the series, many of them either in love with or wanting to kill male or female Ranma Saotome, the series is an absolute 'must see' and will keep you in stitches for ages. P-Chan is my favourite!

Game review by PAUL WATSON

The Game

The principal of Furinkan High School, by various foul means, has persuaded ten fighters to partake in a tournament, offering them various rewards for doing so.

Your aim in the game is to pick one of these characters and use their powers to defeat the other nine competitors and then, the principal's champion Pantyhose Taro in human and and bird/bull form!





There are three modes to the game. Scenario mode is the one player game. Confrontation mode which is the two player one on one option and Group fighting mode where each player picks six of the twelve characters and then battles it out for supremacy.

Each Character has an array of weird and wonderful moves in their arsenal, Mathias's cat attack probably being the strangest, and none of them are so complicated as to make them impossible to do, so even inexperienced players should have no trouble getting into it.

The one player mode is quite entertaining and it seems that the default difficulty has been slightly bumped up from the ridiculously easy Japanese version, but it is still fairly easy. Luckily three modes of difficulty have been provided to offer more of a challenge. However, the one player mode is fairly limited in long term appeal but the two player options open a whole host of opportunities. Invite a friend round... and beat them up! What could be more fun? Graphically Ranma is spot on with each character bearing striking resemblance to his/her Anime counterpart. All characters have their own little touches like Ryoga facing the wrong way at the start of battle and Adeline's (Akane's) reaction when defeated. The sound effects are good with loads of sampled yelps and speech throughout the game and the music is also jolly, adding to the flavour of the whole thing.

One or two things that did strike me as odd with Ranma 1/2 is a few changes that have been made for the UK release. Some of the characters' names have been changed (screams from Anime purists). Ranma's fiancee Akane is now known as Adeline, Shampoo becomes Bambou (and male according to the instructions), Ukkyo become Frederic (and male too) and Mousse becomes Mathias. Why this happened I have no idea as the American release doesn't have these changes and it seems rather pointless. One other change I noticed from the Japanese release was that some of the sound samples had been changed, another pointless exercise. Still none of these really affect the gameplay of which there is a fair bit to keep you entertained.

Although not in the Street Fighter 2 class, Ranma 1/2 is one of the better clones to arrive on the scene and is worth buying, especially if you're a Ranma fan or fancy a change from Ken and Ryu. I give the game 81%

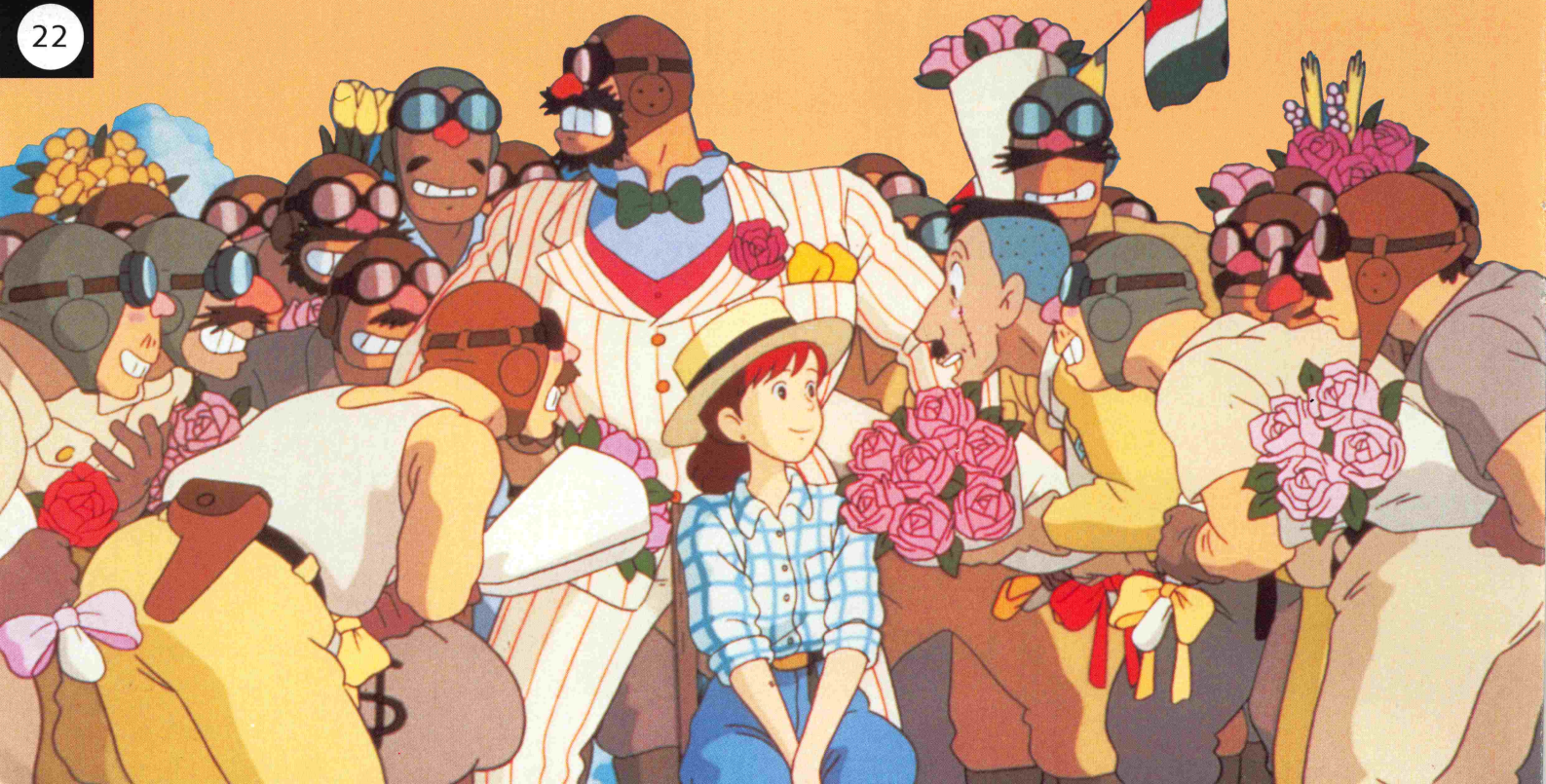
Thanks to Ocean Software for kind assistance with pictures and game cart.

© R. Takahashi/Shogakkan, Kitei, Fuji TV



Porco Rosso

Helen McCarthy celebrates the European release of MIYAZAKI HAYAO's latest masterpiece



Anime is spreading all over the West, but some anime gets further than others. Although (with the exception of a tiny number of festival showings) we still haven't been able to see the films of Miyazaki Hayao on our cinema screens in Britain, both Spain and France are luckier. Miyazaki's latest film, PORCO ROSSO, opened in Barcelona to widespread acclaim in December 1993, and is to be released on video by MANGA FILMS SOCIEDAD LIMITA in March/April this year. Established by Spanish company Oro Films under license from UK leader Manga Entertainment, this company plans two anime labels - MANGA VIDEO, for adult audiences, and ANIME, aimed at younger viewers. The film, and Miyazaki's MY NEIGHBOUR TOTORO, will also be released in France in the spring of this year.

The story of PORCO ROSSO is the story of pilots living on the margin of society in the heady, turbulent days of the 1920s in and above the Adriatic. Two women - the beautiful, tragic Gina who has loved and lost too often, and the innocent, impulsive Fio who is too young to know what love entails - are caught up in the life of Marco Pagett, air ace and wartime pilot turned mercenary, magically transformed to look like a pig. But even though circumstances make him appear less than human, Marco remains true to himself, and his cynicism and war-weariness can't conceal his true courage and kindness.

PORCO ROSSO was the highest-grossing film of 1992 in Japan. It richly deserves success in the West and may pave the way for more of Miyazaki's work to reach cinema screens and video shelves all over Europe. MANGA FILMS S.L. are to be congratulated on their foresight in making it available to Spanish audiences.

THE MEDIUM AND THE MESSAGE

Be warned - there's not a shred of editorial detachment in this piece. I've never seen a Miyazaki film I didn't love, and PORCO ROSSO is no exception. Miyazaki is an artist of dazzling skill and vast cultural breadth, and his intelligence is both profound and playful. Recognising the harshness of life is an easy option for the filmmaker, and negativity is a widely accepted and applauded viewpoint. Miyazaki never takes this easy way out, constantly recalling, through films whose simplicity and beauty conceals their sophisticated humanism, the joyous miracle of life on our planet. His flights of fantasy are firmly rooted in this world, in the lives of people

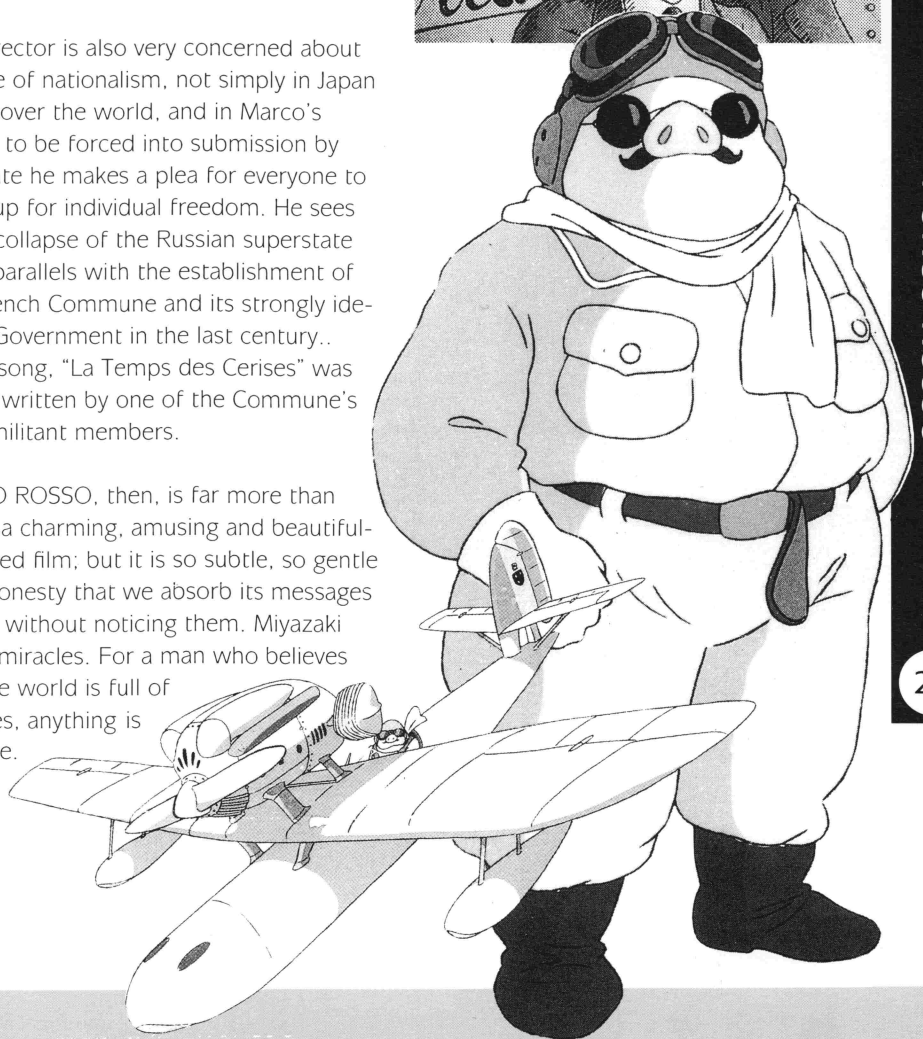
we can identify with, whose joys and sorrows we can feel. The hero of PORCO ROSSO is such a man.

Marco Pagett is a normal man, mysteriously transformed into a pig. No explanation is offered for this unique transformation in the film, but Miyazaki put it this way: "This film was made for middle-aged men who in their youth dreamed of a pure life, faithful to their principles, but who, little by little, are transformed into "pigs" through the pressures of working like madmen. Despite their intention to reject merely mercenary goals, they are drawn into the world of hyper-consumerism, and when they look for the purpose of their lives, they feel themselves alienated ... these men live in solitude and regret. Personally I feel great sympathy for them, and I wanted to encourage them a little by saying that life isn't so terrible."

The director is also very concerned about the rise of nationalism, not simply in Japan but all over the world, and in Marco's refusal to be forced into submission by the State he makes a plea for everyone to stand up for individual freedom. He sees in the collapse of the Russian superstate some parallels with the establishment of the French Commune and its strongly idealistic Government in the last century.. Gina's song, "La Temps des Cerises" was in fact written by one of the Commune's most militant members.

PORCO ROSSO, then, is far more than simply a charming, amusing and beautifully crafted film; but it is so subtle, so gentle in its honesty that we absorb its messages almost without noticing them. Miyazaki works miracles. For a man who believes that the world is full of miracles, anything is possible.

完



The LOVE STORY that "SHOCKED" Japan...



Urusei Yatsura Movie 5: The Final Chapter

RELEASE DATE: 1/19/94 CAT #: AT092-211
SRP: \$39.95 TIME: 90 min. Subtitled: FORMAT: VHS Videotape

ALL'S WELL THAT DOESN'T END...

The Urusei Yatsura story comes to a climax in this animated retelling of the final Manga story. Lupa, yet another one of Lum's fiancés, arrives on the scene, and Lum and Ataru have to repeat their game of tag in order to prevent the Earth from being destroyed.

All Ataru has to do to win is say "I love you" the three words he has steadfastly refused to say. Will he admit his true feelings and save the Earth? Or will his pride doom it to destruction?



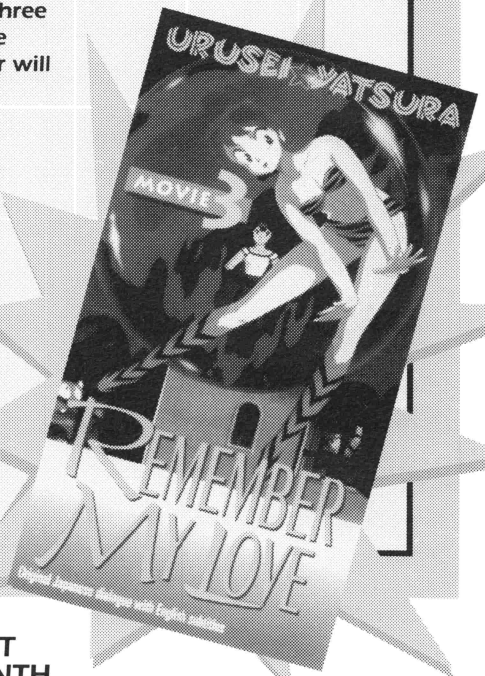
Urusei Yatsura Movie 3: Remember My Love Now on Laserdisc as well as VHS tape.

RELEASE DATE 1/19/94 CAT #: AD093-006
SRP: \$54.95 TIME: 93 min. Subtitled: FORMAT: CLV Laserdisc

It seems that when Lum was born, a postal screwup resulted in a witchy friend of the family not getting an invitation to the celebration. The witch put a curse on Lum - that she would never be happy with her True Love.

In the present, a new Amusement Park has been built in Tomobiki. At a magic show, however, Ataru gets turned into a large pink hippopotamus-
FOR REAL!

When Lum attempts to track down the magician that transformed her Darling, things start to get very weird, very fast!



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MONTH . . .

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MAKE NOISE!

BEAT UP
THE DISHONORABLE!

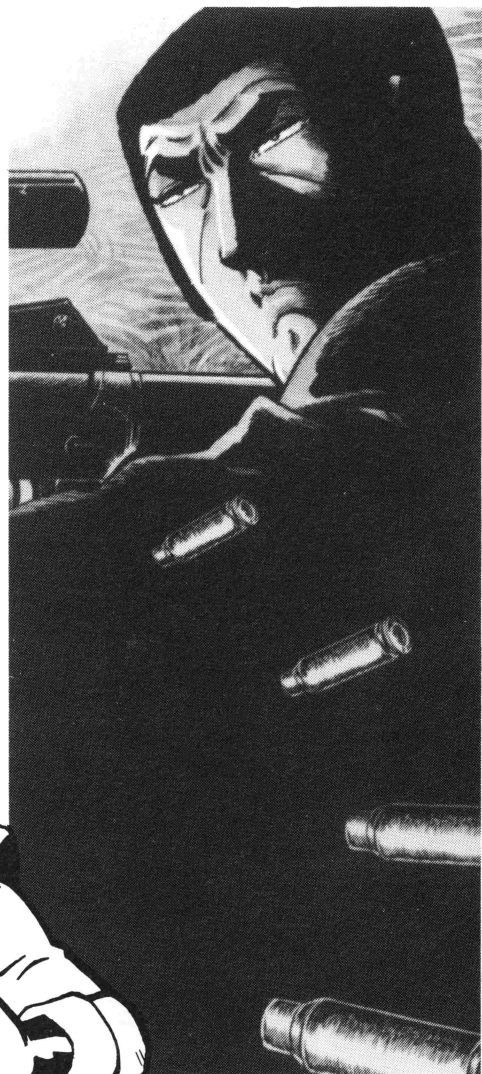
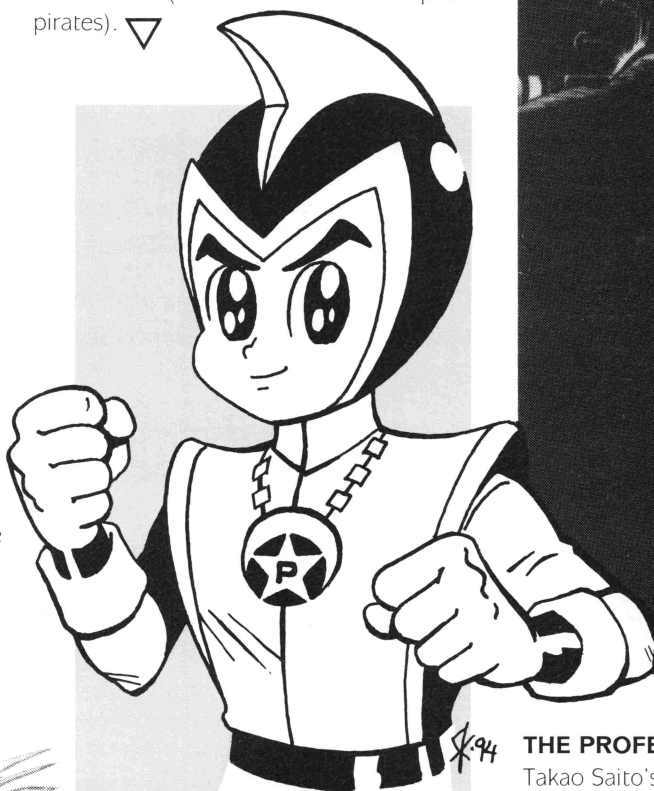
**SHONAN
BAKUSOZOKU**
BOMBER BIKERS OF SHONAN

PATTEN, Fred - one of the founders of US anime and manga fandom. Fred Patten helped to set up the Cartoon Fantasy Organisation, was instrumental in encouraging Japanese artists and studios to take an interest in nascent American fan activity, and has been a tireless advocate for the medium in articles for a wide range of publications. As a fan, he worked on many projects including a stint as writer on the US adaptation of **TEKKAMAN THE SPACE KNIGHT** in 1984; he now works fulltime with Streamline Pictures.

PINESALAD PRODUCTIONS - US fan group producing spoof **DIRTY PAIR** episodes by redubbing and editing. The often hilarious results, with evocative titles like **DIRTY PAIR DO DISHES** proved so popular that spinoff fanzines have been created to provide more adventures of Pinesalad's very own "Lovely Angels".

PEACE SIGN - To the rest of the world it may have slipped into obscurity with the passing of the 60s and hippiedom in general, but in Japan the peace sign lives on, as cool as ever, and its frequent use in the 'real' world is reflected in anime and manga. It seems that most characters have at some time stuck two fingers up at the world (in the nicer version of the gesture, of course!) Right on!

PRINCE PLANET - US English dubbed version of the old b/w anime series **YUSEI SHONEN POPI** (Planet Boy Popi), made by TCJ ANIMATION and shown in Japan from '65 to '66. The 52 dubbed episodes were syndicated in the US in 1966 by AIP (American International Pictures). The Superman-like story told of **POPI** - sent to Earth as a baby from the planet Clifton (Radion in the US version!), where he is adopted by an Earth family and grows to protect mankind against the evil forces of the universe (such as the Metallizer space pirates). ▽



△ **THE PROFESSIONAL** - Prefix given to Takao Saito's **GOLGO 13** manga by US company **VIZ COMICS** to distinguish their translation from earlier releases by **PCC** in association with Saito's own publishing company **LEAD**. The title is also being used by **Manga Entertainment Ltd.** for their cinema and video release of the anime movie based on the manga. See : **SAITO, TAKAO**

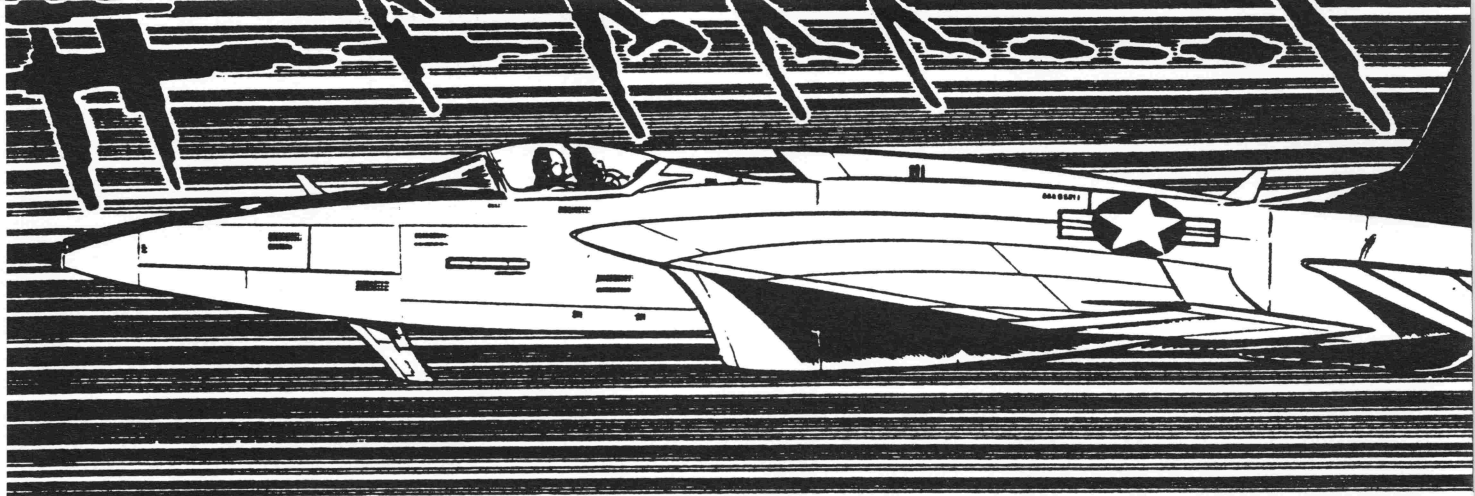
P

by Steve Kyte



AZ
TO
OF ANIME

PRINCE PLANET © TCJ/AIP
THE PROFESSIONAL © Saito
Productions/Shogakukan
ADVENTURE! ICZER-3 © AIC/Artrmic



Flight has always been a fantasy experience. Before men could do it, they dreamed of it; and when they could, they dreamed of doing it faster, higher, longer, whether they were charging into wartime or crossing the oceans unaided. The ability of man to fly has a certain mystery, a something just out of reach of every one of us, intangible yet always visible. Flight is fantasy - it is the ability to do something that dreams are forged from, to "slip the surly bonds of Earth and dance the skies on laughter-silvered wings" ... And so flying has become escapist, the fiction has taken the dream to its heart.

A high percentage of manga, both past and present, have used the imagery of manned flight to convey some of its most powerful concepts; the icon of the aeroplane is instantly recognisable, whether it be one of Hayao Miyazaki's incredible aerial dreadnoughts or Kaoru Shintani's sleek jet fighters, the aircraft in manga brings with it a whole series of attached emotions and symbols, filtered through the reader's perception.

In the West, the pilot and aircraft are often seen as challengers of the impossible, either pioneers or brave warriors facing terrific odds. The reasoning behind this attitude towards aviation comes from our shared history of flight - in the early days of flying Europe and the United States forged the wings that would carry the world; Bleriot's trip across the English Channel; Lindbergh's across the Atlantic; the Wright Brothers at Kitty Hawk; Henkel's He178 jetfighter; Yeager's breaking of the sound barrier; Concorde; all these milestones as well as the air conflicts of the two world wars created the image of the pilot as hero. Here, the East differed. Despite their cultural and technological advances compared to much of the rest of the world in their early history, Japan more or less ignored flight until her involvement in the Second World War. With a global conflict fuelling their interest, the Japanese took to flying with warrior gusto, heading into what would be the

first war to be decided with air power. Despite their victories at Pearl Harbour and in Malaya, and even with their advanced aircraft, the Japanese were no match for the American seat-of-the-pants fighters with their dogged "barnstormer" traditions. Loss after loss followed, culminating in the crippling atom bombings of Hiroshima and Nagasaki, the shockwaves of which can still be keenly felt in much of the imagery of contemporary anime and manga. Japan's view of the pilot became fixed in the kamikaze mould, a brave and steadfast warrior who would always ultimately fail heroically, at great personal cost.

This is the image that pervades adventure manga, even in present-day stories like Shintani's AREA 88, where hero Shin Kazama is a young airline pilot forced to abandon his love and fight in a seemingly endless war in the African desert. Shintani owes much to the influence of Leiji Matsumoto, with whom he worked in the 1970s. Matsumoto is perhaps best known for his sf works SPACE CRUISER YAMATO and SPACE PIRATE CAPTAIN HARLOCK, but much of his early manga had a strong aviation bent, a legacy of which can be seen in the "history" of the Harlock character, one of whose ancestors is a WWII Messerschmitt pilot. Matsumoto dedicated an entire series to wartime tales with THE COCKPIT, a short story saga that appeared in the Big Comic Original weekly anthology in the mid to late seventies. The series has recently been animated into three OAVs. An English translation of one of the stories appears in Fred Schodt's book MANGA! MANGA! THE WORLD OF JAPANESE COMICS, entitled GHOST WARRIOR. Matsumoto's almost "super-deformed" characters (inspired by "father of manga" Osamu Tezuka) are placed against painstakingly drawn aircraft and equipment, filling the punchy shorts with broad strokes of melancholy and fatalism. Over fifty of these stories were produced, and later Leiji harked back to the same format with his eighties' HARD METAL series in Big Comics.

Air war manga enjoys greater popularity than other war stories, and this is perhaps due to the closeness of the genre to the classic samurai ideal. Even in the West, this style of storytelling appeals because the pilot and his aircraft are seen to be more "gentlemanly", like the Fokker and Spad pilots of WWI saluting each other, and the modern-day Tomcat flyers taking pictures of enemy fighters. But even here the Japanese "troubled hero" is present. Wartime manga like Tetsuya Chiba's TAKA OF THE SHIDEN (the Shiden was a Japanese tail-first fighter plane) often end on a downbeat, sad note.

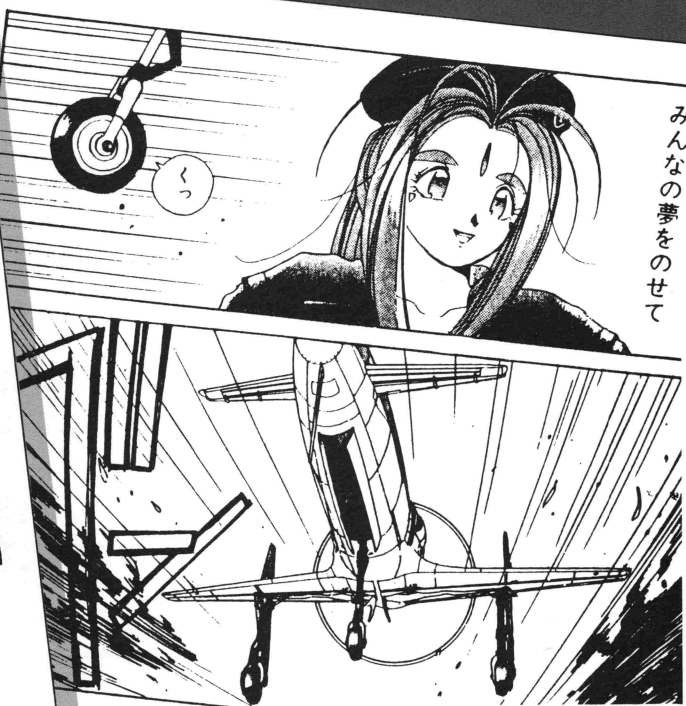
As mentioned above, this 'feeling' of heroic futility was carried on by Kaoru Shintani into the eighties with AREA 88, a title translated into English by VIZ Communications, currently appearing in ANIMERICA magazine. AREA 88 once again featured characters who were tortured by events around them, doomed (some of them doomed fatally) to fight and fly over the deserts of North Africa. Shintani's characters differed in design from Matsumoto's, but the cartoon-like unreality of them added greater depth to the hyper-detailed jet fighters that featured with them. Many of Shintani's airborne sagas made the 'mecha' into stars as big as the charas themselves. Shin Kazama, his wingmen Micky Simon and Saki Vashutari were all forced through the karmic wringer throughout the saga until it ended in the mid-eighties, and, although AREA 88 drops into almost soap-opera in many places, Shintani's artwork turns the flying sequences into aeronautical ballets. Animated into three 'acts', the saga has just become available in an English-subtitled format.

Along with AREA 88 Shintani also created several other airborne titles, among them PASCAL CITY, a tale of astronauts, ALICE 12, SONIC DESERTER and PHANTOM BURAI. The latter pair were aimed respectively at the teen and pre-teen boy market, evidenced by their style and story content. PHANTOM BURAI featured the adventures

AIR FORCE

Illustration credits :
 AH! MY GODDESS © Fujishima/Kodansha 1991
 PHANTOM BURAI, SONIC DESERTER © Shintani

MANGA IN FOCUS
 by Jim Swallow,
 with special assistance
 from John Ott



AIR FORCE

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of an F4 Phantom pilot-and-backseater team, Kanda and Kurihara, flying for Japan's Self-Defence Force. Produced in a lighter vein, the book concentrated more on exciting action than the deeper issues found in AREA 88. Shintani harked back once more to this subtext with his tales in the short story anthology SONIC DESERTER. The title story, and others like FIGHTER 2119, LAST FLIGHT and PROTOTYPE 3000, kept the dramatic edge of his earlier work. The stories spread themselves over fighters and flyers from the past, present and future, and in every one the melancholy of the lone hero is to the fore. Translation house Sun Comic Publishing (home to RAIKA, RAGNORAK GUY and

HIGH SCHOOL AGENT) were to have released English translations of SONIC DESERTER along with another aeromanga MECHANIC GEMINI in November of 1992, but the two titles have yet to appear.

Another famous creator of flying manga who might not spring instantly to mind is Hayao Miyazaki, best known for whimsical works like MY NEIGHBOUR TOTORO and LAPUTA. Miyazaki's love affair with flying is evident in all his works, brightly so in NAUSICAA and PORCO ROSSO. Where Matsumoto and Shintani look to the sad adventure in flight, Miyazaki takes joy in the sheer wonder of it, even in dangerous and dramatic turns such as the air battles

between the flying behemoths in NAUSICAA. His art looks back to the halcyon days of pioneer aviation, when planes were all boiler-plate and spinning propeller. His famous PORCO ROSSO (aka THE CRIMSON PIG), an in-flight movie for JAL, hails from one of the several short manga strips he created for modelling magazine MODEL GRAPHIX. The CRIMSON PIG shorts have been recently reprinted in Viz's ANIMERICA. Although not all of the strips were aviation-based, all were wartime stories (perhaps in the tradition of Matsumoto's COCKPIT?) Miyazaki touches on both ends of the tao of flight - the agony and the ecstasy of the skies, the danger and the beauty.

In whatever context it appears, the icon of the aircraft carries with it a certain mystic quality, even when it guest-stars with magical goddesses as a Shiden fighter did in a 1991 AH! MY GODDESS story. It is this ethereal ghost of an idea it creates in our minds, whether Western or Eastern, that brings its airborne adventures to life, and ultimately allows us to share a taste of "the long, delirious, burning blue".

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Tezuka Osamu

Five years ago this month, on 9th February 1989, the anime and manga world lost its father figure with the death of Tezuka Osamu at the tragically early age of sixty. The level of public reaction in Japan was remarkable. The route of his funeral cortege was lined by silent fans of all ages, from grandfathers to their grandchildren, behind posters of his major characters, and his memorial service in Aoyama was packed. It was no more than his due, for Tezuka was beyond doubt the single most influential figure on the postwar manga and anime scene. Known as "Manga no kami" - the manga god - he influenced three generations of readers, writers, artists and viewers.

He was born on 3rd November 1928, in Toyonaka, Osaka, the eldest son in an open-minded, progressive family and one of three children. He had a vivid imagination and a sharp wit, and very early on in his life he developed a passion for drawing cartoon strips. Almost 3,000 pages of his childhood work survived the Pacific bombings and gives evidence of a precocious talent. Like many other small boys he also had a keen interest in insects, even using the kanji for "insect" to create his pen name, Osamu.

The Second World War had a profound impact on Japanese youth, and Tezuka was no exception. Made aware of the value and fragility of life, he decided to become a doctor, but at the age of seventeen he got his chance in the comics world when a neighbour who worked on MAINICHI CHILDREN'S PAPER helped him secure a contract for a comic strip, MACHAN'S DIARY. Apart from the valuable experience of public exposure which this work gave him, he was able to join in with meetings of professional cartoonists and enter the world of manga publishing. His book SHIN TAKARAJIMA (New treasure Island) appeared in 1947 and changed the course of manga history. The nineteen-year-old Tezuka, still a student, became a superstar.

Most comics at the time were only a few pages long; the narrative was often simple, the ideas basic and the style not innovative. SHIN TAKARAJIMA has a complex plotline, witty dialogue, and - most startling of all - employed the techniques of



the cinema, another childhood passion of Tezuka, to tell the story in a way that was visually exciting. Three-dimensional perspective, cuts from long-shot to close-up, montage techniques and a keen sense of timing gave the book an excitement that no other manga possessed.

Soon after the war, the comic publishing industry boomed. Young people especially needed a way of resolving, considering or even simply escaping from the psychological impact of the terrible events of the period, and Tezuka's work, which did not duck serious issues and ideas yet seemed to look forward to a new and better world, grew ever more popular. Despite still being immersed in his medical studies Tezuka continued to produce manga at a prodigious rate - 34 volumes in the five years it took him to qualify as a doctor. He completed his internship and went on to gain his doctorate in medicine, but eventually a choice had to be made between his two demanding careers, and he became a

fulltime manga professional.

Tezuka's own ideas and philosophies, his love of humanity, his idealism and his belief that all living things are linked and must try to coexist for their mutual good, are expressed throughout his work. He has been a film buff since his highschool days, and the works of Disney and the Fleischer brothers had formed part of his early influences. When the opportunity came to create his first animated film, he seized it.

It was an animation of his own script MONKEY KING for Toei Doga and its release in 1960 was followed by two more films for them, but it wasn't long before he set up his own studio, Mushi Productions, and in 1962 the first film from his new team, A STORY OF A STREET CORNER, appeared. Almost immediately, the Mushi team plunged into production work on a story which was to become internationally famous. Tezuka's

u - A Tribute

by Helen McCarthy



successful manga, ATOM TAISHI, came to the screen in 1963 as the television series TETSUWAN ATOM - known and loved throughout the English-speaking world as ASTRO BOY.

TETSUWAN ATOM was the first anime tv series in the modern sense, in that it told stories featuring a regular team of characters and expressed various ideas and themes through one central figure, the title character. Its success was enormous, but Tezuka didn't rest on his laurels. He wanted to try new techniques of storytelling, and in subsequent films he did precisely that. The 1963 NHK series SPACE PATROL was made using puppets - coincidentally, at the same time as Gerry Anderson's early puppet works were appearing in Britain. The 1964 film MEMORY uses live action footage mixed with cel animation, a theme developed further in VAMPIRE in 1968. BROKEN DOWN FILM in 1985 played with the concept of film itself, with the characters manipulat-

ing the physical form of the film and using cinematic tricks to change the progress of their story. Although they were accessible to the young, his stories were always mature and sophisticated in their philosophy, but he also made work aimed at the adult market such as THOUSAND AND ONE NIGHTS and CLEOPATRA. Naturally enough, it wasn't just commercial audiences who appreciated Tezuka's work; the art world recognised him as an important and innovative film-maker and his works won awards at international film festivals over the years.

All the while he was creating a body of work which by the standards of any modern film-maker is prodigious, he was also producing a huge volume of manga. It was not unusual for him to continue drawing manga while sitting at business meetings, handing over finished pages to aides who would rush them to the publisher. His creative energy was huge and his appetite for new challenges never lessened. Like many famous artists and writers he was accorded the title sensei, or teacher, and he was always willing to advise newcomers - though his advice wasn't always easy to follow! Once he was asked by a young fan how to become a good manga artist and answered "It's very simple. You just fill up one sketchbook with practice drawings every day. In time, you'll become a good artist."

Mushi Productions hit financial problems and he was obliged to sell the company, but soon founded Tezuka Productions, which still handles his work. During the

1960s and 1970s, his own achievements and innovations encouraged young artists to extend the boundaries of manga and anime, and following in his footsteps they began to change and evolve the medium, to speak to wider and wider audiences. Work aimed purely at the adult reader began to emerge and more realistic styles became popular. The work of the master never lost its appeal, but it opened the door for others to express their own philosophies and ideas in their own way, and laid the groundwork for the immense diversity of the anime and manga industry today.

A complete list of Tezuka-sensei's manga works would occupy the whole of this magazine; his lifetime total of over 1,000 large volumes of manga is impressive even by Japanese standards. His filmography is the equal of that of any major figure in the medium. His medical work had to cease but he retained an interest in the field to the end of his life, reading and even on occasion writing about it. In addition to the demands of three professional careers in one lifetime, he also had a happy marriage and family life. His energy, his creativity and his irrepressible enthusiasm for his work combined with his reverence for life and humanist philosophy to create a body of work which is unique. There is no manga or anime artist or writer working today who has not been influenced by this colossus of the art world.

There will never be another like him.



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Tezuka Filmography

Year	Title/Western title if any	Type
1960	Saikiyu/Alakazam the Great	Film
1962	Arabian Nights/Sindbad the Sailor	Film
	Aru Machikado no Monogatari	Film
	/A Story of a Street Corner	
	Osu/Male	Short
1963	Wan Wan Chushingura/Dog March	Film
	Space Patrol	Puppet TV series
1963	Tetsuwan Atom/Astro Boy	TV series
-1967		
1964	Astro Boy the Brave in Space	Film versn
	Big X	TV series
	Nomori/Memory	Short
	Ningyo/Mermaid	Short
1965	Wonder Three/Amazing Three	TV series
	Shin Takarajima/New Treasure Island	TVfilm
	Shizuku/Drop	Short
	Tabako to Ashu/Tobacco & Ash	Short
	Junguru Taitei/Kimba the White Lion	TV series
1966	Ditto Ditto	Film versn
	Shin Junguru/New Jungle Emperor Taitei	TV series
	Picture at an Exhibition	Film
	Adventures of the Monkey King	Film
1967	ditto	TV series
1966	Ribon no Kishi/Princess Knight	Pilot
1967	ditto	TV series
	Flying Ben	Pilot
1968	The Genesis	Short
	Gum Gum Punch	Pilot
	Zero Man	Pilot
	Vampya/Vampire	TV series
	Dororo	Pilot
	Noman	pilot
1969	Dororo	TV series
	1001 Nights	Film
	Space Journey	TVfilm
	Construction of the Seabed City	Film
1970	Okashina-Gatsu/Once upon a Time	short
	Yasashii Lion/Kindly Lion	short
	Cleopatra	Film
	Misuke in the Land of Ice	Short
1971	Blue Triton	pilot
	Marvellous Melmo	TV series
	Misuke in the Southern Lands	Short
1972	Triton of the Sea	TV series
1973	Wansa-Kun	TV series
	Microid S	TV series
1976	Unico	Pilot
1977	Jetter Malus	TV Series
1978	Phoenix - Dawn	Film
	Thumbelina	Film
	Bander Book	Film
1979	Triton of the Sea	Film
	Marine Express	Film
1980	Phoenix 2772	Film
	Remake of Astro Boy	TV Series
	Fumoom	Film
	Baggy	Film
1981	Fantastic Adventures of Unico 1	Film
	Bremen 4	Film
1982	Don Dracula	TV Series
1983	Fantastic Adventures of Unico 2	Film
	Primerose	TV Series
	The Green Cat	short
	Rain Boy	short
	Lum Flies into the Wind	short
1984	Jumping	short
1985	The 3-Eyed One :	
	Prince in the Devil Island	Film
	Broken Down Film	short
	Love Position : Legend of the Halley	Film
1986	Yamatara Comes Back	short
	Border Planet	Film
	Phoenix : Karma	Film
	Phoenix : Yamato	Film
	Phoenix : Space	Film
1987	Push	Short
	Muramasa	Short
	Legend of the Forest	Short
	Bravefire SO 9	Pilot
	In the Beginning /Bible stories	RAI co-prod
1988	Self Portrait	Short
1989	Blue Blink	TV series
	The Tale of Tezuka Osamu -	
	I'm Songoku	Film
	Remake of Jungle Taitei/Kimba	TV Series
1990	The Film Lives On	
1991	Jungle Emperor - Symphonic Poem	Music video
	Adachi-Ga Hara	Film





OTAKU NO VIDEO

ANIME PROJECTS' latest ANIMEIGO release reviewed by Darren Ashmore and Yuko Abe

There is an old saying that much truth is spoken in jest, and after viewing this video you may take that proverb as an endorsement.

OTAKU : a strange word even in Japanese (in its present form at least). Originally a most formal term for dwelling places, it was "hijacked" by elements of Japan's growing media culture and (over) used to ascribe greater import to the material they shared. Such strange behaviour soon earned them a reputation and name, the OTAKU-ZOKU or "Otaku Tribe", and just as with nicknames the world over this was shortened to OTAKU, the general translation being fanboy/girl, maniac and individualist (more of an insult than you might suppose in Japan). So what we find in OTAKU NO VIDEO is at once YOUR VIDEO, THE FAN'S VIDEO and A MANIAC'S VIDEO, all quite reasonable translations considering the context.

So what of the contents? Well, OTAKU NO VIDEO purports to tell that tale ("this is a true story, only the facts have been changed to protect the guilty") behind the founding, rise, fall and rise of what would become Studio Gainax, the group responsible for such masterworks as WINGS OF HONNEAMISE, GUNBUSTER and NADIA OF THE MYSTERIOUS SEAS, also known

as THE SECRET OF BLUE WATER.

However, without a certain amount of insider knowledge or a study of the very-closely-typed liner notes, this might not be evident, as it is only hinted at in the many "in jokes" that inhabit this material.

The story revolves around the life of Kubo, a student just about to enter University, and his chance encounter with an old school friend, Tanaka. While they catch up on each other's past Kubo is introduced to "The Way of the Otaku" in the form of Tanaka's disciples and the club they run. After some initial shyness Kubo warms to the life and slips slowly but steadily into the swing of things. This has disastrous consequences for his "normal" life as his girlfriend dumps him and he is brought face to face with the mistrust with which society views Otaku. This might break the spirit of a prole, but Kubo divines in it a dream, a shining haven where Otaku the world over may gather and be at peace with themselves (and maybe a few episodes of MOBILE SUIT GUNDAM). In short, he pledges to raise Otakuland above the Tokyo skyline and crown himself Otaking. The Fan Who Would Be King - neat or what? To describe what follows would be to spoil everything for you, but suffice it to say that while the task is daunting, it is generally accepted that Otaku have fighting spirit in excess.

Breaking up the animation of the main story are live action interviews and monologues in the guise of documentary footage. These discussions with "real" Otaku serve to showcase and send up the various branches of organised fandom in Japan (at their worst, of course) accompanied by liberal doses of our old friends Lies, Damned Lies and Statistics. Everyone is here - all your friends, fellow fans, and associated reprobrates; yes, you are here too (so am I for that matter!), all wholly exaggerated (I hope!) but near enough to the knuckle to raise a few blushes. As an illustration, we are introduced to a steady salaryman desperate to keep his past "foibles" hidden under the boardroom carpet, a collection-mad anime fan who has no time to enjoy ANY of the billion things he owns: the paramilitary pacifist enthralled by the feel of firearms yet galled by the thought of actually using them; and the crazy occidental gaijin on a mission from God to watch as much anime as possible (even if it is on an illegal visa). Spotted anyone you know yet? I thought so! A nice touch within this little frame is a periodical break to a teletype board marking the passage of time

throughout the story with headlines from world news events of the period, demonstrating that no matter how sad the rest of the world may think our little fantasies, real life is more often than not a damn sight worse.

As far as presentation goes, the animation (as you would expect) is slick, with the most adorably realised chara designs by the expert Mr. Kenichi Sonoda. As I mentioned earlier, the storylines are full (and I do mean FULL) of fan and industry in jokes. Every classic Otaku related topic has a cameo role to play (with plenty of anime references, as you may imagine). The notes that accompany the cassette are essential but cannot come close to presenting all the sideswipes and little digs the creators keep having at each other - but it was great fun spotting all I could. The snippets keep on coming, from the GUNBUSTER-inspired opening titles to the Mecha Hegemony that closes Part 2. Don't be mistaken though, this isn't elitist cliquy material; the plot is well written and will make humorous sense to even the most arrant newbie, and while I can't claim to have laughed constantly throughout, it must be said I was ambling around with the cheesiest of grins on my face for a few hours after.

The subtitling on this offering is up to AnimEigo's usual standard, with only one small flaw, which on balance I believe would have turned up whoever subtitled this feature. The speed, and volume of the dialogue makes for an equally rapid set of captions, and while this on its own is not bad, when combined with two more simultaneous sets of secondary subtitles, each one racing off at a tangent and all on screen for only a few seconds, it's almost impossible to view the action without missing something. A small quibble, and not really worthy of mentioning other than the fact that I have no others to offer!

In short, OTAKU NO VIDEO is an amusing, scathing and riotous look at our little dreamy world by some of the minds who fashion our fantasies, and on the whole it succeeds in its aim - it first and foremost entertains. But just maybe it also goes some small way to purging the word Otaku of some of the insipid tags it has attracted over recent years; for, as a great man once said, "I yam what I yam, an that's all that I yam."

All in all a very good product and worth adding to any collection - so good, in fact, that I flatly refused to send the review copy back! It's available in NTSC format from AnimEigo, Inc., at \$39.95, and in PAL from ANIME PROJECTS at £12.99.

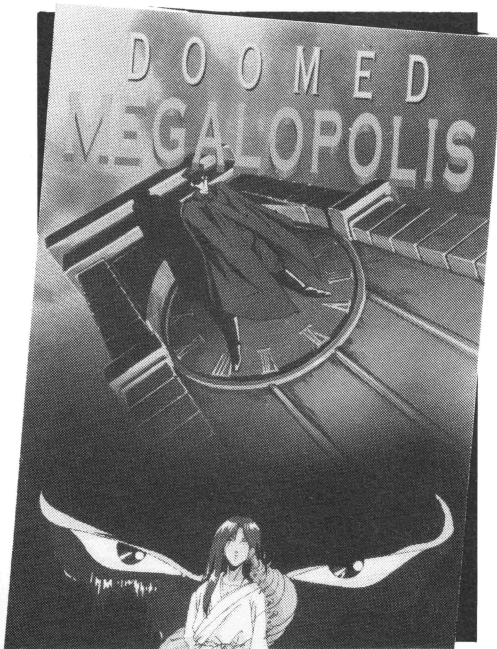
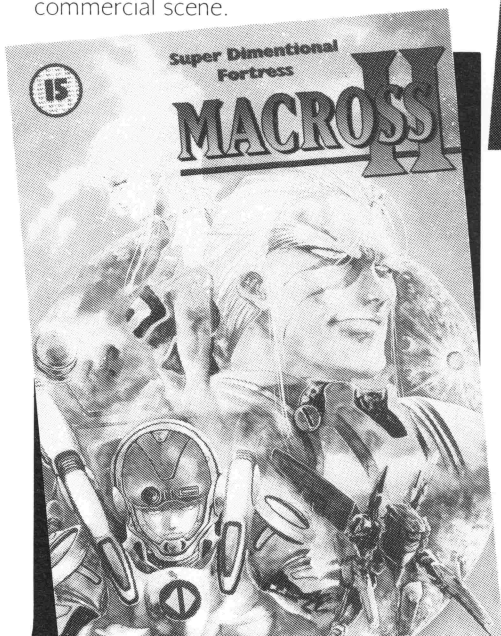
OTAKU NO VIDEO : BUY IT, COS IT'S ABOUT YOU!

OTAKU NO VIDEO © GAINAX
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CATGIRL ON CRUSADE -

NUKUNUKU launches new British label CRUSADER FILMS is a new British anime label, set up by James Justin O'Shea and John Conrad specifically to release "anime on the softer side". Their first choice is a good one. Our own STUDIO HELL CITY supremo PETER EVANS has been raving about SUPER CATGIRL NUKUNUKU since its release in Japan. It's a wacky tale of a highschool android who is part-cat, part-Japanese schoolgirl. Added to this lethal cocktail is all manner of mayhem as Nukunuku's scientist creator and his estranged wife battle it out - with weaponry a good deal heavier than any court would sanction - for custody of their little boy.

CRUSADER are still dubbing as this issue goes to press. The young British cast (which includes singer George Soo Verran and actor Mike Cule, known to sf fans as the Vogon Guard who didn't rate Beethoven's Fifth in HITCHHIKERS GUIDE TO THE GALAXY, and to mainstream cinemagoers as one of Lia Williams' victims in DIRTY WEEKEND) is working from a script based on an American translation, amended by CRUSADER to fit British speech patterns, and using a wide range of vocal tricks - office lady and mecha co-pilot Kyoko is a chirpy Liver Bird! They have also decided to cut new versions of the opening and ending themes rather than simply subtitling the Japanese, although the original versions will be included on the videotape. Girl group MARINA SPEAKS are providing the new versions; otherwise the music track remains unchanged. Final release dates have not yet been set but look for the first tape in March or April, and the company have promised a preview of the roughcut at AUKcon. NUKUNUKU is a brave venture by a young company brimming over with enthusiasm, and it'll be interesting to see how it is received both in the otaku market and on the wider commercial scene.

**MORE FROM MANGA!**

MANGA VIDEO's new releases complete the saga of DOOMED MEGALOPOLIS with the fourth tape in the series - a must-have for collectors of the earlier tapes, but standing alone as a story, so if you've just come into the series there's no need to buy the earlier tapes in order to follow the action. DOOMED MEGALOPOLIS 4 is as lushly animated as the earlier episodes, and the battle sequences between good and evil are as action-packed as ever, bringing the saga to a satisfying close. The other release is CRYING FREEMAN 4 which sticks close to its manga origins - in fact, in places the animation is so limited that it's more like reading a comic, as stills freeze on the screen!

KISEKI DELAY OVERFIEND

The news that KISEKI FILMS were to release RETURN OF THE OVERFIEND created a huge stir in anime circles last month; however for technical reasons the release has had to be delayed from 25th January to February. (Our poster insert in this issue will give you a sneak preview!) Instead, fans can complete their MACROSS II collection with the release of episodes 5 & 6 on the third tape in the series. The story of reporter Hibiki, air ace

Silvie and alien beauty Ishtar resolves itself amid massive space battles, including the deployment of the mighty MACROSS Cannon for the first time in many years and a desperate assault on the Marduk flagship. The conclusion of the story is a must-have for MACROSS or ROBOTECH fans and Mikimoto's beautiful character designs are collectible in themselves. Kiseki will be announcing more details of their forthcoming releases at AUKcon, so look for their stand in the dealers' room!

SCHOOL'S OUT FOR EVER

A review of A-KO THE VS

by Paul Russell

Format : PAL

Language : Chinese (dubbed)

Distributor : Sun Vision, EV 9208

Price : £16/HK\$88

Having been a certified (and certifiable) A-Ko fan since viewing the first PROJECT A-KO film (released in this country on the Manga Video label), I was overjoyed to discover that the Hong Kong dub of A-KO THE VS was available in this country in PAL format. My thanks to the Chinese population of London for making it all possible! The video itself contains parts 1 and 2 of the story (Gray Side and Blue Side) to make 1 1/2 hours of total mayhem!

The story revolves around the kidnap of C-Ko (who else) by two space pirates shortly before the celebrations for her 10th birthday. These are to take place on her father's starship (every father should have one!) which leads neatly to a pitched space battle in the first few minutes. If you are confused by C-Ko's apparent ability to reverse the ageing process (since she was 17 in PROJECT A-KO) there is an explanation. Well, kind of! The storyline makes no attempt to follow on from the previous videos, causing much confusion at first. To add to this confusion, both A-Ko and B-Ko are at least a few years older! What the heck - you've heard of the parallel universe theory, right?

The kidnap of C-Ko does not go quite as planned and during the initial battle the pirates' ship is damaged, causing it to break apart upon entering the atmosphere of their home planet. By coincidencethis planet also happens to be the home of none other than A-Ko and B-Ko. It may just be coincidence that it bears more than a passing resemblance to Arrakis (Dune) and that A-Ko and B-Ko make their living from the sale of the corpses of giant tortoise-like creatures which tunnel through the planet's sandy surface layer (sand-worms, anyone?) This, of course, is all irrelevant to the tortoise-like creatures who have much more pressing things to think about, namely their impending move to being ex-tortoise-like creatures. It should come as no great surprise that the author of their doom is the lovely A-Ko

(she of superhuman strength and disarming smile to match) who deomnstrates beautifully, in a sequence at the beginning of part one, how to handle yourself if you are predisposed to attacking monstrous creatures in your spare time. After a brief (and rather one-sided) battle, the corpse of the creature is sold to a trader with a very large crane, and A-Ko is informed by B-Ko that it would have fetched a higher price if she hadn't punched a hole in the shell!

The story soon gives way to madness and mayhem as C-Ko is used by a megalomaniac with supernatural powers (and

wicked shoulder pads) to summon up an evil

more cynical and ruthless, and B-Ko more caring. Meeting C-Ko for the first time, A-Ko calls her a little brat and begins beating her about the head (with good reason) while B-Ko immediately exclaims how cute she is and chastises A-Ko for being so cruel! The relationship between A-Ko and B-Ko is a barrage of comedy and farce, with hardly a conversation that doesn't lead to a heated argument. A-Ko's mercenary nature is revealed when B-Ko comments that "Even life becomes unimportant to her if she smells money!" Nevertheless she remains the same loveable supergirl with a fighting technique that makes your eyes water. B-Ko only gets one chance to demonstrate her skills by building a sand skimmer out of scrap, only to be told by A-Ko that it looks like a toilet! C-Ko, of course, is as dizzy and cute as ever, if not more so.

The other main characters are also well used to advance the story. Martin the space policeman doesn't let his diminutive stature (he's about a foot tall) prevent him from taking on a demi-goddess, aided and abetted of course by you-know-who. Golar the megalomaniac is haunted by fragmented memories of his childhood, and A-Ko is far from happy when B-Ko falls in love with him. Then there are Lisa and Gavin, the space pirates whose botched attempt to kidnap C-Ko started the whole thing; Lisa and A-Ko frequently tangle but never actually manage to finish a fight, though Lisa appears to be almost A-Ko's equal in combat.

The quality of the animation is consistently high, although the artwork does differ slightly from the original. The style is, if anything, more wacky than PROJECT A-KO, with many more bulging eyeballs and sticking plasters appearing miraculously on wounds. You would be forgiven for thinking that Masamune Shirow (of DOMINION TANK POLICE) had something to do with it all!

A-KO THE VS is a thoroughly enjoyable mixture of humour, wackiness, great fight sequences and, in contrast, a much more serious storyline than PROJECT A-KO. I could go on for hours but I'm sure you're already itching to run out and buy a copy, so get in touch with your nearest Chinese anime store now. If only someone would subtitle the Japanese original - any offers?

A-KO THE VS © 1990 Fairy Dust/APPP/Final Nijishima



demi-goddess with the intention of bringing about the destruction of the universe..

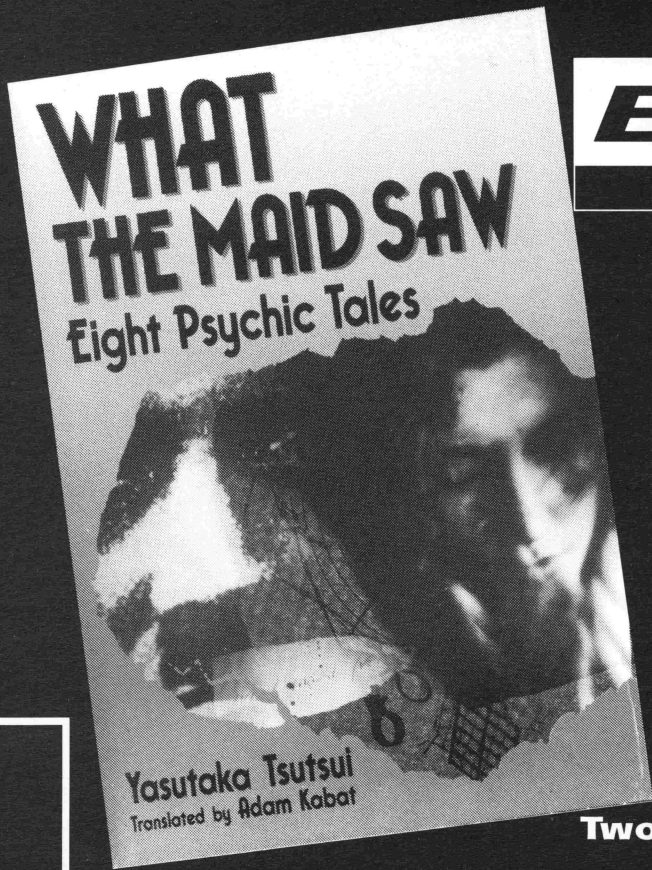
Hah! Not with A-Ko and B-Ko about you don't!

The story manages the balance between plot and action well. I found a script very helpful at some points (not knowing Cantonese). The characterisation of A-Ko and B-Ko was a joy to behold. While retaining their original character traits (A-Ko's strength and fearlessness, B-Ko's intelligence and resourcefulness) both characters have changed somewhat since the first film. A-Ko has become much

BEHIND THE MASK

Two novels that lift the lid on Japanese society

by Jonathan Clements



When it comes to international sales, anything not written in the big three languages (English, German and French) is at an immediate disadvantage. But once something makes it into one of these three, a second generation translation can be commissioned from the more accessible language. This can mean a loss of quality (Mishima was convinced he missed the Nobel Prize because the Swedish editions of his books were translated out of English rather than the original Japanese) but it's often the only way, especially for the marginalised languages of East Asia. But translators are thin on the ground and publishers are more likely to expend their resources on reliable "literary" works than take risks with popular genres.

For any Japanese author seeking worldwide recognition, a translation contract represents the first step out of the ghetto. After a period in specialist shops, the writer can expect the title to be snapped up by a literary vulture like Penguin Books, and one more Japanese name is added to the small list in book-sellers' catalogues.

In the past, Kodansha's International line has been characterised by big names like Mishima and Endo, although back at home their tastes are far more eclectic. In Japan, the company issues an annual Comics Award, and is the

publisher for Otomo Katsuhiro and Masamune Shirow. Kodansha also has a sizeable number of sf titles that are only available in Japan, as part of the Kodansha English Library (KEL) imprint for Japanese students of English. Hopefully, the recent "graduation" of Tsutsui Yasukata's *PORTRAITS OF EIGHT FAMILIES* to an International edition heralds the start of a much larger profile for popular fiction.

Tsutsui is one of the pillars of Japanese sf, who began his involvement as the editor of the fanzine *NULL* in 1960. Several novels later, in 1970, *PORTRAITS OF EIGHT FAMILIES* was nominated for the Naoki Award. Tsutsui has won the Seiunsho (Japanese Nebula Award) for many of his works, including the satirical short story *EVERYWHERE APART FROM JAPAN SINKS* in 1974, and for the novels *MY BLOOD IS ANOTHER'S* in 1975 and *NANASE AGAIN* in 1976. In 1981, the American magazine *OMNI* printed his short story *STANDING WOMAN*, and *PORTRAITS OF EIGHT FAMILIES* was published by KEL in 1989. Now available from Kodansha International as *WHAT THE MAID SAW: EIGHT PSYCHIC TALES*, the new title is perhaps a more accurate summary of the book's contents.

The heroine, Nanase, is a telepath who works as a temporary maid in order to keep her powers secret. Unlike Japan's

more famous psychic girl, Mai, Nanase has an ability that is quite passive, and can only receive other people's thoughts. In the course of the book, she finds herself with eight 'normal' Japanese families, but her hidden talent forces her to face up to the harsh reality that often lies beneath the outward appearance of harmony.

The book is a treat for anyone who has ever had to struggle with the complexities of polite Japanese. Through Nanase we can hear the bitter recriminations that lie behind an innocent conversation between workmates or family members. She observes a painter who can only think in terms of abstract shapes, and a housewife whose pacific exterior conceals a rage so powerful that she appears to be on fire. All this is expressed artfully through parentheses appended to the surface conversation, as Nanase unwillingly picks up the real meanings behind the words.

The slightly risqué title hints at the book's reliance on Nanase's voyeurism. Tsutsui, who trained as a psychologist, has determined that the principal obsession of the human mind is sex, and Nanase's adventures reflect this in all its gory detail. She eavesdrops on a married couple as each of them fantasises about their respective lovers, and is able to thwart the advances of a suitor who does not realise that she can see his

secret plans for seduction. There is also a more sinister side to her voyeurism, as when she is forced to hear the thoughts of a man intent on raping her, or is trapped in the mind of a driver in a fatal car crash. Tsutsui does not compromise in his handling of these situations, and paints a picture of a Japan very far removed from the traditional, placid values. His willingness to confront the tiny wars and persecutions of everyday life is perhaps the reason behind the book's success, a popularity which spawned two sequels, as yet untranslated. For anyone seeking insight into the human condition, or just a plain good read, this book is an excellent example of what Japanese sf has to offer.

Ryu Murakami is a younger author whose translated works have a few years' head start on Tsutsui. His first book, *ALMOST TRANSPARENT BLUE* recently hit the big time, graduating to the larger English print-run of Collins' Flamingo line. Meanwhile, his second book available in English, *69*, has just made it out of KEL and into Kodansha International.

In the Japanese edition of the book (1987), Murakami discussed his motivations: "This book grew out of my experience as a high school student in 1969. So wouldn't kids born in 1969 be high school students now? If that's the case, those are the kids that I want to be reading this." And his message to them is that growing up is always hell, and that fashionable nostalgia only means that the worst has been forgotten.

While Tsutsui's Nanase was a special girl trying to appear mundane, Murakami's

Ken is a mundane boy desperately trying to appear special. His interests are the same as any other teenage boy: anarchy, French poetry and Catholic schoolgirls, although as usual the first two are merely a means to get near the third. Needless to say, this *Adrian Mole* in a kamikaze headband fails in every endeavour, and his misadventures on the way had me laughing out loud.

Where Tsutsui's book questions our assumptions about happy families, Murakami challenges the popular image of obedient Japanese students. Ken is convinced that school is "... the first step towards becoming a domestic animal", and determines to lead his fellows away from exam hell. This involves various harebrained schemes like a school sit-in, an absurdist drama festival, and a film project; all thinly-disguised excuses to chat up his beloved Kazuko. Meanwhile he has to dodge bullies, teachers and yakuza, while avoiding the revolutionaries who mistake his efforts for genuine political activism.

But beneath the light-hearted antics, Murakami's book is a vicious satire of both the political protests of the 60s and of the system that provoked them. The teachers will crucify a girl for wearing the wrong colour socks, but won't bat an eyelid a month after graduation if they find out that she is a prostitute. Meanwhile, adults wax lyrical about the necessity for peace, while American bombers leave for Vietnam from the nearby airbase. Growing up in these confused times, Murakami's characters treat radical politics as one more passing fashion, copying political slogans from a collection of Paris graffiti, just as

their modern counterparts buy designer clothes.

Stylistically, it represents an interesting departure. The pages make imaginative use of bold print, allowing Ken's *PRECOCIOUS POSTURINGS* and *IMPORTANT THOUGHTS* to leap off the page and grab the reader by the throat. The edition available here has been very well edited, with a few clumsy idioms and dodgy kanji puns dropped from the original KEL edition. You can just imagine the fights breaking out in New York as the subeditors tried to work out whether 'busu' was better translated as 'sweat-hog' or 'dog' when the dictionary gives just plain 'ugly'. It's this sort of attention to detail that results in a book that is by turns funny, sad, nostalgic and polemic, a welcome addition to the canon of translations, and a preemptive strike against some of the stuffier authors on Kodansha's lists.

WHAT THE MAID SAW : EIGHT PSYCHIC TALES (translated by Adam Kabat), Kodansha International, ISBN 0-87011-992-3

69 (translated by Ralph McCarthy), Kodansha International, ISBN 4-77001-7367

The KEL editions ought still to be available from contacts in Japan, as well as an anthology of some of Tsutsui's other work that includes *STANDING WOMAN*.

PORTRAITS OF EIGHT FAMILIES, KEL, ISBN 4-06-186046-1

THE AFRICAN BOMB and other stories (translated by David Lewis), KEL, ISBN 4-06-186023-2

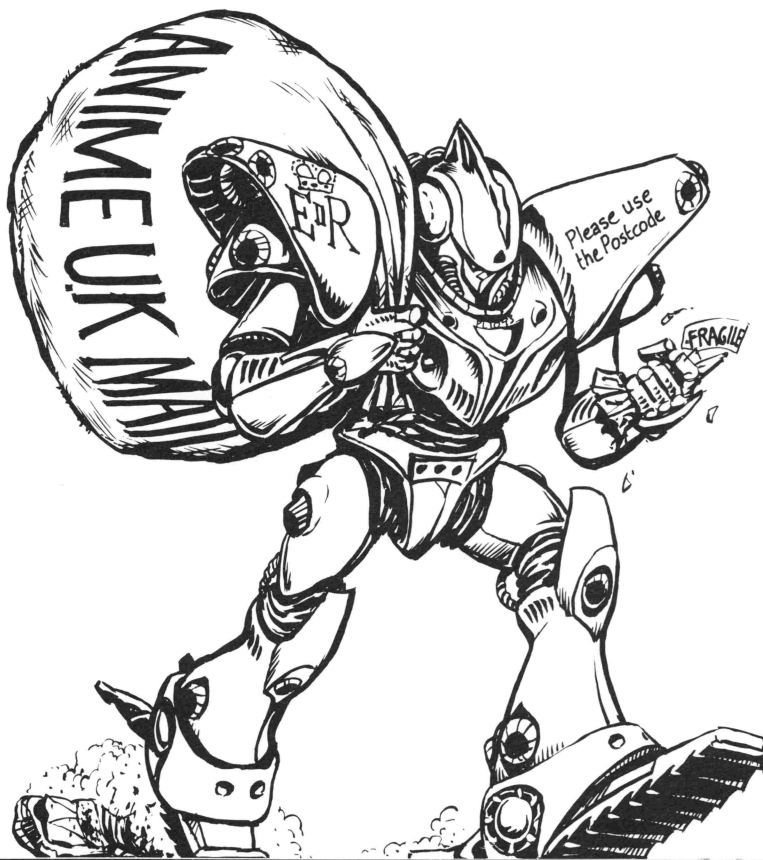
69, KEL, ISBN 4-06-186079-8

Yasutaka Tsutsui



Ryusuke Murakami





animail

We want your input! Write to Animail -
 Anime UK Magazine - 3rd Floor - 70 Mortimer Street - London W1N 7DF - England

Dear Helen,
 I feel I must warn readers of the problems of buying anime related games. I sent off for the Ranma 1/2 game through an importer, yet when the game came through the post, I'd been sent a game called STREET COMBAT - no Ranma or Shampoo to control, just some dodgy blokes in even more dodgy suits. Later, I found out that I had received the American version, in which they had changed the characters to look more hip I suppose. It cost a lot of money on postage and packing to send the game back. Please warn other readers to be careful when buying from importers.
 I. COWEN, Newcastle upon Tyne, England

HELEN : *The problem is, some games importers know less about anime than they do about the anatomy and physiology of the Lesser Spotted Woodpecker. So you, the buyer, have to be sure they know exactly what you want when you order. Nuff said!*

Dear Anime UK,
 About 4 years ago on TV, about a week before LAPUTA was shown, there was what I think was another anime film based in space, where these giant wasps picked this boy's brain out and then you see him

when he's older with a metal plate and an artificial brain over his scalp. It was on Channel 4 at around 9 o'clock in the morning. Please could you tell me what this was? Gareth Reeve, Chelmsford, England

HELEN : *We couldn't write back to you, Gareth, because you didn't put an address on your letter - we only got the town from the postmark. Other readers take note! This is a difficult query for quite a few reasons, one being that with well over a million hours of anime in existence, we haven't seen it all and certainly can't remember the title of every single piece! None of us could place the show you described and just to find the title and production company - the essentials for starting research, unless we know the show ourselves - would take more time than we've got. However, there 's a way to find out for yourself and it's very easy, though time-consuming. It involves using one of our great public information resources - the national collection of newspapers and periodicals, which is open to all and includes every modern newspaper ever printed in this country.*

Go to the British Library Newspaper Library, Colindale, London NW9 - it's just

outside Colindale underground station, on the way to Yaohan Plaza, and it opens from 10-4 Monday-Saturday. Ask to look at the TV TIMES for the approximate date you want - in this case, December 89/January 90. (It has to be the TV TIMES because at this time RADIO TIMES didn't carry ITV programme details, and a newspaper would only give you times and titles, which might not be enough to identify the show you want.) Look through the Channel 4 programmes for that time period and you'll get a title, and quite possibly a note like "Japanese animated cartoon", or a production company or copyright date.

Then, if you want more information about the show, write again with those details and an ssae and we'll try and help.

Dear Helen,

A bit of tech news for your delectation and delight : The next generation of CD-I players, if they succeed, may hold more than a passing interest for anime fans. An international video standards committee, J-PEG, has approved a system whereby it is possible to fit 70 minutes of video onto a 12cm CD. Initial reports are that the picture quality, while not as good as a LaserDisc, is up to VHS/ SVHS standard. The bonuses are perfect slo-mo in both direction, freeze-frame.. and of course digital stereo sound.

Initially around 50 films are going to be released on the format in two-disc sets. Also in the pipeline are "interactive films", which from their description are several steps up from the DRAGON'S LAIR video game. Three things about the system may be of interest to anime fans : one CD can accommodate one, or even two, OAVs; the recording format is international, ie the same disc will play in Japan, the US and the UK; CDs are very cheap to produce (around £1 per unit).

CD-I, being a Philips invention, seemed to fall into the "nice idea, lousy implementation" routine when it was released, pace Video 2000 and the original LaserDisc. However, video from a CD could be a definite boost to the standard, providing that it doesn't get overtaken by something better. This might- just might - be the perfect medium for anime to come. I won't be holding my breath, but I'll be watching with interest.

Harry Payne, Coventry, England.

Dear Anime UK,

Most of the MANGA VIDEO releases are to do with violence and sex; this isn't a prob-

lem, but are there going to be any releases like SAMURAI PIZZA CATS or something for younger kids just to add a bit of variety to their collection? Also, can you tell me what ANIME PROJECTS have released, because all I can find on their label are BUBBLE GUM CRISIS and RIDING BEAN - surely there must be more than that?
Gerard Roberts, Leeds, England

HELEN : *Here at ANIME UK, like most other magazines that cover anime and video, we get information on new releases before they come out so that we can publicize them. However, anime companies don't usually tell us what they are going to release until just before it comes out, and don't go into detail about future plans. There are good reasons for this, but it means we can't provide much information about those future plans - although many readers ask us for it! The only people who can really tell you what a video company's plans are, are the staff of the company concerned; so the best bet is to write to Manga Video, Anime Projects, Kiseki or whoever. It's also very helpful to the companies to know what kind of thing you want them to release and what you think of their current plans.*

Dear Helen,
I just received the latest (Christmas) issue of ANIME UK and thought I'd just add my few pence worth concerning Sub vs Dub. I prefer subbing on all foreign films because it sounds more authentic - but I can speak French, German, basic Japanese and some Italian, plus I can read fast. (Modesty is the last refuge of the incompetent!) Most people can't do this, so obviously they prefer dubbed films. I would agree that the most important thing is the quality of the work - when it comes down to it, I'd rather see a good dub of a good film than a good OR bad sub of a bad film!
Richard Milner, Hayes, England

Dear Helen,
I've read letters in various publications regarding subtitling vs dubbing. Personally, I prefer subtitling - I want to see AND hear the animation as the producer, director, character designer etc originally intended. By dubbing, the English language production crew select and direct the actors, giving the animation an entirely different feel. I've heard the reasons given by fans on why they prefer dubbing, and they are valid. I'm not saying that subtitling is better than dubbing, each has advantages and disadvantages and it is a matter of personal taste.

The argument shouldn't be sub vs dub, but rather how much sub and how much dub should be produced. Companies must realize that these are two different products, in the same way that Pepsi is different from Diet Pepsi. Some companies here in the USA have already realized this. AnimEigo plans to change its strategy and produced dubbed videos. USMC has released a dubbed version of DOMINION. Viz Video is releasing both subbed and dubbed versions of RANMA 1/2. Admittedly, I don't know the particular manufacturing and cost constraints faced by these companies, but with a growing industry (as evidenced by the large increase of translated animation available) I'm sure something can be done to keep both subtitling and dubbing fans happy.
Darren Matsune, Los Angeles, USA.
Dear Helen,
Your letter column (THE GREAT DEBATE - SUB OR DUB?) pointed out that dyslexics find subtitling difficult to deal with, this being a strong point in favour of dubbing. However, with a few million people who are, to varying degrees, deaf, and who are demanding subtitling with the use of

"close captioning", video companies have an equally strong argument in favour of subtitling.
IAN McEWAN, Angus, Scotland.

HELEN : *The Great Debate has aroused even more interest in this perennially fascinating topic. It sounds as if fans are prepared to state their views in no uncertain terms - and at AUKcon you'll have the chance to put those views (and others) to some of the anime companies direct, which should be very interesting ...*

Dear Helen,
Has anyone else noticed the subliminal image in PROJECT A-KO? It occurs thirty minutes into the action just as A-Ko and C-Ko crash through the wall outside A-Ko's house in the rush to get to school. It only lasts for two frames. Can you shed any light on the meaning of this?
Jan Mura, Wolverhampton, England.

HELEN : *Well, it looks to me like a chibi A-Ko racing forward down a tunnel of speedlines and yelling (what looks likes) KYA-HAAA!!!
Anyone got any other ideas?*



RETAIL

ROUNDUP

"Where can I buy anime stuff?" is an oft-heard cry here at AUK. This feature will spotlight shops and mail order services worldwide, so if you have a good anime source, tell us about it!

ANIME UK offers a mail order service for a wide range of anime goods from writing boards to CDs, cels to cassette covers. Subscribers get a 5% discount but anyone can have the latest list - just send us an ssae. AKIRA otaku might like to know that we have cels from the movie for sale!

VILLAGE COMICS, 163 Bleecker Street, New York, NY 10012, USA, tel 212 777 2770, or 800-929-0944 (free in the USA), fax 212-475-9727, have been in the comics business for over 15 years and offer one of the largest selections of anime and manga in New York City - both in Japanese and dubbed. They run an international mailing list service and will be delighted to help AUK readers.

NEO-TOKYO, 31 Kingsbury Square, Aylesbury, Bucks., HP20 2JD, tel 0296 394570, fax 0296 395850 - James Olney offers a fan-run, fan-friendly mail order service for translated anime and manga, t-shirts, comics, toys and all kinds of other goodies. Send a large ssae for his mail order list and look out for him at AUKcon!

SOGO, the huge and elegant Japanese department store on Piccadilly Circus, London W1, showed a softer side at Christmas as a haven for the largest collection of Totoros and cat-buses seen in the West to date, plus cuddly LUPIN IIIs and all manner of other goodies.. Prices range from £9.99 to £100 and, while the stock is constantly changing, there's always an interesting selection.

ANIME ZONE is the new name for the anime cel and original artwork dealers formerly known as ANIME KING. You can reach them at 427 N Canon Drive Suite 204, Beverly Hills, CA 90210, USA, tel 310 859 0658, fax 310 859 1156.

SUBSCRIBER PRIZE DRAW WINNERS -

our draw for Californian goodies was carried out by Lynn on November 30 and the lucky winners are as follows :

Neil R. Graham, Newcastle;
S. D. Gwinn, Hants;
Billy Man, Oxon;
David Clark, Cumbernauld;
Craig Best, Barnsley



MUNIA Ma. MERINO, c/Mantuano 32.4º A, 28002 Madrid, Spain "I'm 16 and I like anime and manga very much. My favourites are Dragon Ball, St. Seiya, and Ranma 1/2, but I like others too. I have no English penfriends and so if you want to have a Spanish penfriend, write to me!!

SUSANNA IMPEGNOSO, Via Re Martino 17, 95126 Catania, Italy, says "I'm a 19 year old Italian girl who loves Japan, anime and manga, especially Rumiko Takahashi's works, and also music, reading and drawing. I study Political Sciences at university and I'd like to correspond with boys and girls from every country. I am waiting for your letters!"

JONATHAN WARING, 73 Derby Road, Risley, Draycott, Derby DE72 3SY, UK, aged 16. "I'd like to hear from as many other anime fans as possible, especially those in other countries. I will reply to all letters."

ANTOINE JOST, 7 Place Foch, 62100 Calais, France, 16. "Otaku of all the anime of the world : Akira, Ys, Alita ... contact me as fast as you can! I love Japanese music and make model kits."

NICOLAS LEVEILLE, 3 Rue Jules Massenet, 78180 Montigny-le-Brettonneux, France, and GIACOMO De FALCO, 5 Place Foch, 62100 Calais, France, anime fans who are looking for likeminded people all over the world.

PEN PALS

MAURO MARONE, P.zza E. Grossi 5, 27026 Garlasco, Pavia, Italy, writes : "I'm old, 23! I like manga and anime eg SILENT MOBIUS, GUNSMITH CATS, OKUTO NO KEN, ST SEIYA, RANMA 1/2, MAI, SANCTUARY, etc. I like to read sword & sorcery, sf and detective stories, and I'm studying to be a cook. I'd like to do a manga script but I need an artist!"

FRASER MORTON, 42 Mountain View Drive, Newry, Co. Down, BT35 6DW, NI.. "30 year old fan of animation and comic & sequential art in general, anime and manga in particular, seeks local, national and international contacts/penpals."

FRANCESCA CASASCO, Via Devani 23, 15057 Tortona (AL), Italy, is a 21 year old Italian girl who loves anime and manga. "in particular Versailles no Bara, City Hunter, CATS Eye, Candy Candy, Lady Georgie, Video Girl Ai, Hokuto no Ken, Lupin III ... I also like to play tennis, write, read Agatha Christie and draw. I want to correspond with a lot of new friends from all over the world. Please write me a lot of letters!"

"COMIC BOOK READER, ABBERIK", 515 Breckenridge #2, Helena, MT 59601, USA, age 19, writer and artist, seeking correspondence with other anime/manga fans everywhere especially other writers/artists. "Favorite anime : Battle Angel Alita, BGC, mecha and grotesque. Manga favorites are Appleseed and Alita and my favorite artists are Ippongi Bang and Katsuhiro Otomo. I read comics, collect non-sport cards, comic tie-in toys, and more. Write to your fellow manga/anime fanman in the States!"

SIMON RADBURN, 60 Elmdale Crescent, Thornbury, Bristol, BS12 1AQ, UK, wants "penpals in and around the Bristol area to chat about anime. If you can't be bothered to write phone 0454 415228."

RUSSELL LOW, 9 Grosvenor Vale, Ruislip, Middx., HA4 6JQ, UK, aged 21. Likes BGC and gets vague feelings of disquiet after watching UROTSUKIDOJI. Likes Jim Lee, drawing, writing, and chicken and sweetcorn pizza. Likes BGC a bit more. And manga.

TOMBACCO STEFANO, Via Monte Bianco 6, 30037 Scorze (VE), Italy

"I'm an Italian boy, fond of comics, music, cars, football and more. I'm 20 years old and I want to speak to girls of every age (over 12!). Write in Italian or English (though I don't know English well! OK?) The answer is guaranteed!"

THE ITALIAN CONNECTION - manga and anime widely available, a PAL tv system and an active fandom make Italy the place to look for your anime and manga penpal. A new anime fanclub, the ABaCaB Trading Club, has been set up to help you do just that. They say "We have a well-furnished tape library plus movie scripts and synopses". If you're interested send a self-addressed envelope and an International Reply Coupon to ABaCaB Trading Club, c/o Alessandro Lippolis, Via di Vittorio N.8, 34149 Trieste, Italy.

OTAKU PRESS! is a new Spanish-language fanzine (perfect for brushing up your holiday phrases and adding interesting new ones like "Toriyama-sensei is undoubtedly the funniest man alive"). Write with an sae and an IRC for details to Vicente Cuenca, Editor, OTAKU PRESS!, Pelayo 14, Bajo, E 46007 Valencia, Spain.

FANSCENE ROUNDUP

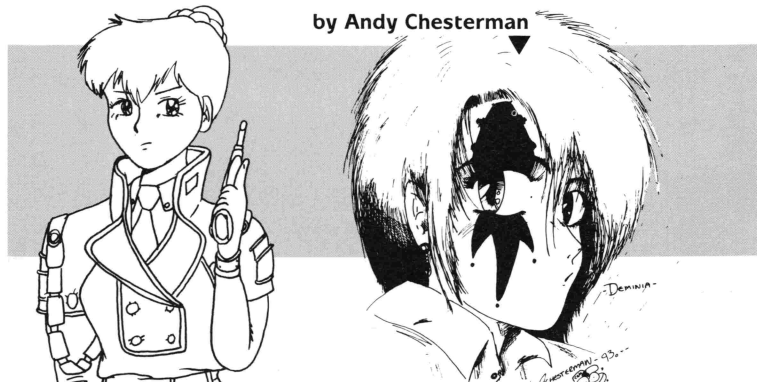
A DESPERATE APPEAL from MIKE BIDDLE, 14 Poplar Drive, Middlewich, Cheshire CW10 0AG, who is seeking an unwanted copy of the 1988 releases of STAR FLEET and CRUSHERS. Second hand is fine. Drop him a line if you can help or phone 0606 832049 after 5 pm weekdays.

JAPAN AT YOUR DOOR is the boast of mail order company VISUAL SHOCK, PO Box 3244, 1400 Yverdon, Switzerland, tel/fax 11 41 24 261 140. Manager Massimo Iorillo welcomes orders from UK fans for the wide range of anime laserdiscs, CDs, Japanese rock and techno-

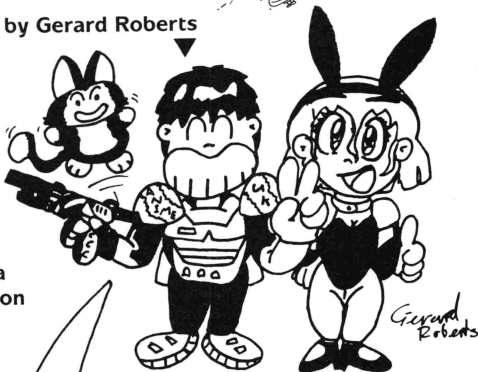
gothic music, t-shirts, merchandise and more. \$3 US or 3 IRCs. gets you their latest list.

FANZINE INFORMATION - ANIME UK MAGAZINE is compiling a list of UK and European fanzines. If you'd like to make sure your favourite is included, send us the title, the mailing address and if possible a recent issue. The list is available on request in exchange for 2 x 25p stamps/IRCs (to cover copy costs) and a stamped self-addressed envelope.

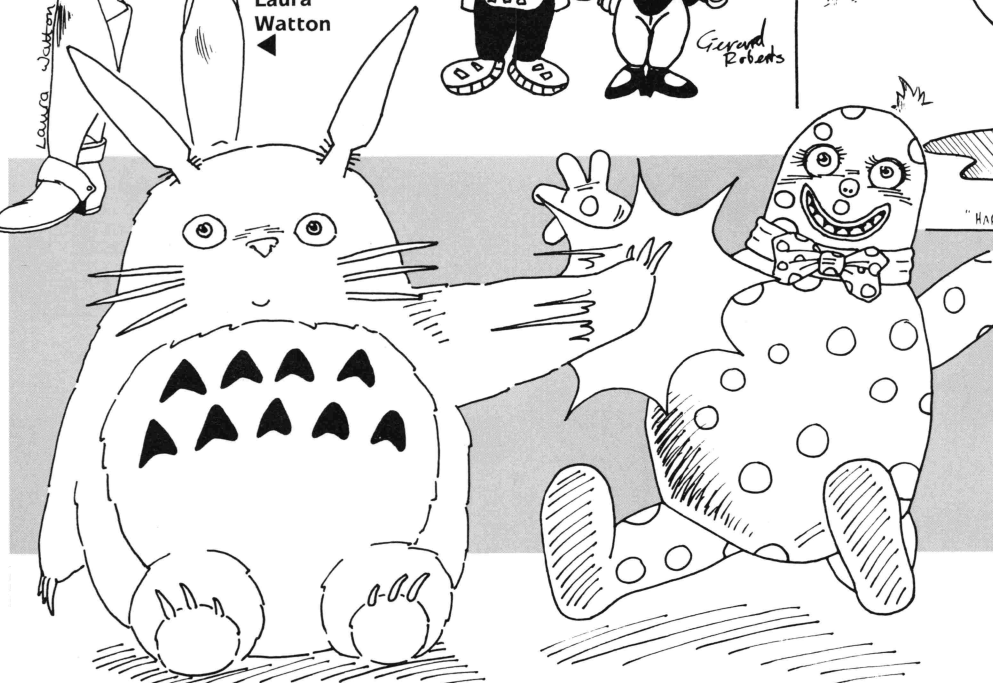
by Andy Chesterman



by Gerard Roberts



by Laura Watton



Totoro - Beware of Cheap Imitations ▲
by Russell Elder



Hard Day at the Office ▲
by Harry H Healy

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* Ah Oishii
Ah delicious

おいしい

Shojo Sweets

INGREDIENTS
 6oz desiccated coconut
 4 rounded table spoons sweetened condensed milk
 12 oz sieved icing sugar
 Food colouring - red, blue, yellow or green
 • makes about 2 dozen

① Mix the coconut and icing sugar together. Add the condensed milk and mix to a stiff consistency using your hands or a wooden spoon.

② Turn on to a clean working surface and knead until smooth.

③ Add the colouring. You can either colour the whole mixture the same or divide it up into several bowls and have different colours; but only use a tiny drop of colouring to make a very pale colour.

④ Shape into ½ inch thick slabs and leave on a flat surface dusted with icing sugar for several hours, until firm.

⑤ Cut into pretty shapes with small biscuit cutters.

ADVANCE VIEW FORWARD!

U.S. FANDOM PART 2

DAGGER OF KAMUI

HOW ANIME IS MADE

• ON SALE • 1st APRIL 1994

ANIME GALLERY



SUPER IDOL MISTY MAY is part of a plot to create an Otaku universe in ANIMEIGO's release OTAKU NO VIDEO, now available in Britain from ANIME PROJECTS. She's the brainchild of a shy young chara designer, a garage kit chara who makes the leap to "garage video" when young entrepreneurs Kubo and Tanaka fight their way back to success with their company GIANT X - GX for short and a pun on GAINAX, the creators of the film and many other hits including FUSHIGI NO UMI NO NADIA (SECRET OF BLUE WATER). OTAKU NO VIDEO is a glorious spoof on the Japanese industry in general and the whole otaku culture, full of in-jokes (like the fact that the "real-life interviews" with sad otaku are in fact with GAINAX members and friends!)

This picture © 1991 GAINAX, used by kind permission of ANIMEIGO, with special thanks to Janice Hindle

